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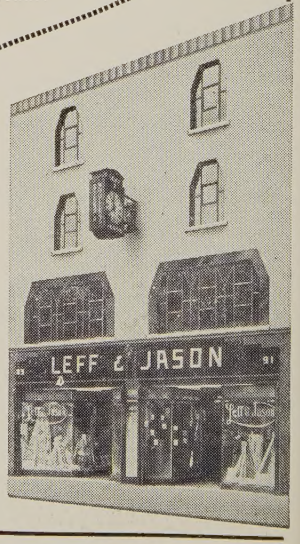

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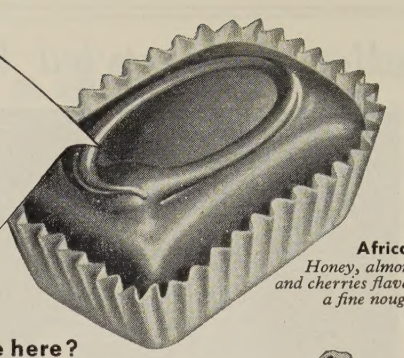

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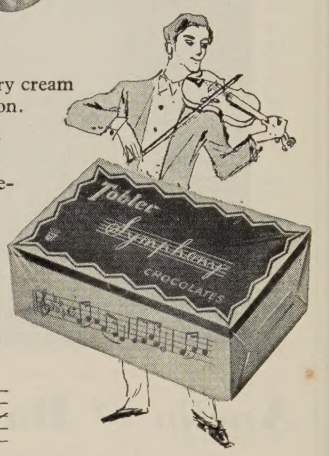

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October 1955 Vol. 6 No. 10

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

Mid-wife of British Ballet

"THAT old man with a beard, he knows nothing! He knows nothing, that old man with a beard!" was what Mrs. Patrick Campbell was frequently heard to mutter of Bernard Shaw during a tricky rehearsal of one of his plays. Yet their love-letters have gone down to history as being among the most notable amatory postal exchanges. Their mutual admiration and respect is unquestioned.

Many a dancer who has worked with Marie Rambert in the past 35 years has been known to mutter some similar remark when she has been either vociferously correcting a dancer from the wings during a performance, or being particularly acid during a class.

To highly sensitive dancers trying to do what they believe to be their best, Rambert has often appeared to be unreasonable and even outrageous. She has so much drive, vitality and intelligence that anything less in others must often appear to her to amount to sheer stupidity.

All this makes her sound like some kind of ogre which, bless her, she most certainly is not. Even those who have long since passed out of her orbit, even those who still tend to blanch slightly at the mention of her name—all will admit the debt they owe her. She turned them from unpromising ducklings into royal swans, those artists who have, and still do, work for her!

The character of Rambert is a jig-saw of contradictions. She has great vision of the potentiality of her artists. "Look!" she will say at a class which one has been bidden to watch, "Look at that beautiful line! What other English dancer has beats like that? Tell me what other dancer has such an *arabesque*?"

You look, and you see very little; your tepid, rather forced enthusiasm is greeted with a grunt from Rambert. You are obviously a dolt who knows nothing. And you are—because that same dancer will be holding you breathless a couple of years later. Rambert had seen the finished dancer even in the embryonic stage.

Yet this vision has not always been apparent in the shaping of the policy of her company. Admittedly this has been mainly due to lack of funds, which has more often than not been the reason behind what some people consider to be outrageous behaviour on her part. It has also meant that many of those she has shaped have been forced to leave her to seek greater monetary reward elsewhere. But in many ways this has made Rambert what she is: several generations of dancers have thus passed through her hands. As one batch leaves, she miraculously manages to conjure up another.

She has a fantastic memory for poetry and literature and can quote endlessly in six languages, yet she has been known to forget details of choreography. She can have a dancer in tears at a class one moment, the next, away from the classroom, she can be sweet, helpful and understanding. This contradictory nature is part of what makes her "tick."

It may sound pretentious but it is not untrue to say that Rambert has given British ballet its soul. She has instilled into her artists—those who go to make the whole composite art of ballet as well as the dancers—an understanding of what happens on the stage. Each of her productions has a depth because all connected with it know what they are supposed to be doing—and why. Her *Giselle*, for example, thus becomes a poetic and living evocation of the Romantic era.

THIRTY-FIVE YEARS AFTER: Marie Rambert watching a rehearsal at the Mercury Theatre studio today. Thirty-five years ago she started her first school in Bedford Garden.
Photo: Derek Allen

A great contemporary ballerina who has never been in Rambert's company said the other day, "One sentence of correction from Madame Rambert is worth a whole lecture from anyone else." Praise indeed—but no less than is Rambert's due. Since she first began teaching in this country 35 years ago, through the years of her companies —The Rambert Dancers, The Ballet Club and Ballet Rambert—her influence has been profound; it has stretched thousands of miles from its cradle in Notting Hill to important centres and to remote parts of the globe.

This small vital figure has battled through. Yet even now her work has not been given all the recognition it so richly deserves. Time will make future generations aware of the debt ballet owes to Marie Rambert. The present should repay some of that debt while she can appreciate it.

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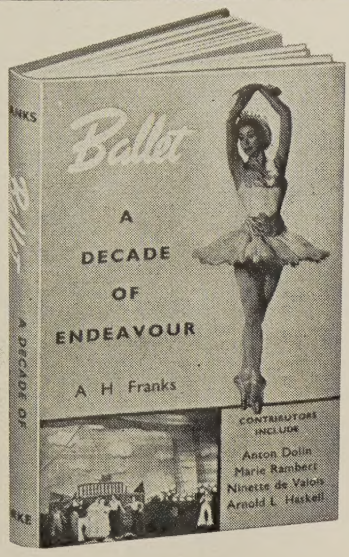

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This is RAMBERT

From the scrapbook of one of British ballet's most striking personalities

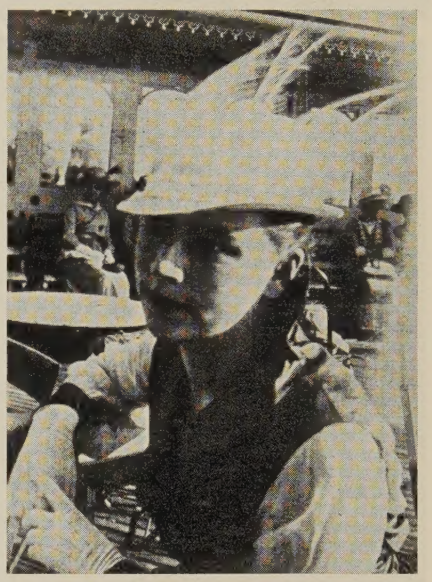
THE history of British ballet and the career of Marie Rambert are inextricably linked. Indeed one of ballet's points of departure was in 1913 when Diaghilev saw a demonstration of eurhythmics given by students of Jacques Dalcroze. Diaghilev was so impressed that he asked the great Swiss teacher for one of his pupils to teach Dalcroze eurhythmics to his company.

Thus it was that the chosen pupil, Polish-born Miriam Rambach, joined the Diaghilev Ballet and Marie Rambert (as she later became) taught Nijinsky eurhythmics, acquired a liberal dance education with Diaghilev and a profound knowledge of classical ballet, which she had first studied at the Warsaw State School, under Maestro Enrico Cecchetti. Here are incidents from the picture-story of her life told by herself:

" At the age of 10 *(right) when I was a pupil at the Warsaw Girls' High School, where among other subjects dancing was taught by M. Slowacki of the Warsaw Opera. The hat is not part of the uniform, but I would not be parted from it."*

" During the summer holidays in Kazimierz, near Warsaw. I was 13 *at the time and probably on the way to pick mushrooms or climb trees. That is how I was nicknamed 'Squirrel.'"*

"At the Dalcroze School in Geneva in 1910. *At this time I was mad about Isadora Duncan and Dalcroze used to get very annoyed, as he felt that the dance was not so much the servant of music but came from the instinct for movement."*



" At the Café de Paris, Monte Carlo, in 1913, *when I was with the Diaghilev Ballet. I was imbued with the spirit of Paris and I felt I was becoming an elegant woman."*

"When I was at a fancy dress ball in Paris in 1906 *I met Raymond Duncan, brother of Isadora, who told me I should abandon everything and take up dancing, as I was quite ready to dance as well as his sister!"*

"During the successful run of my husband's play, The Man with a Load of Mischief, *we spent a weekend at Fay Compton's house at Godalming. My husband, Ashley Dukes, is on the left, Fay Compton centre, and Leon Quartermaine on the right (both stars of the play). I am next to Leon and the large tankard I hold is probably full of fruit juice."*

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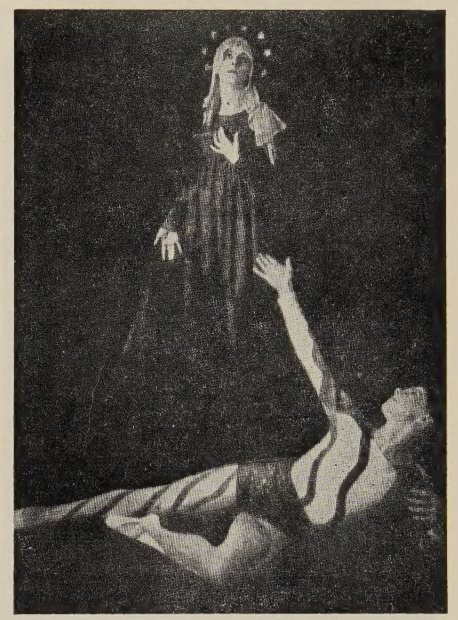
"*At the London Coliseum,* 1927, *in* Gavotte Sentimentale *with Ashton (right). It was part of a divertissement which Fred made to Mozart's* Les Petits Riens. *At the time he was inspired by Yvonne Printemps, then appearing in the play* Mozart. *He had hoped that Lopokova might appear in it and sing as well. As she couldn't, he did a ballet for us instead.*"

"*I danced with Constantin Tcherkass in* Les Sylphides pas de deux *at some kind of fête in* 1930. *Tcherkass was then coming to my classes as, the Diaghilev Ballet having disbanded, he was appearing in a Cochran revue.*"

"*For the first matinée of the Marie Rambert Dancers at the Lyric, Hammersmith, we gave* Our Lady's Juggler *by Susan Salaman. I was the Madonna, in the costume later used for* A Florentine Picture, *and Harold Turner was the Juggler who does cartwheels in front of Our Lady, the only contribution he can offer. It was a very good role for showing his acrobatics and technique. What a modern costume he is wearing.*"



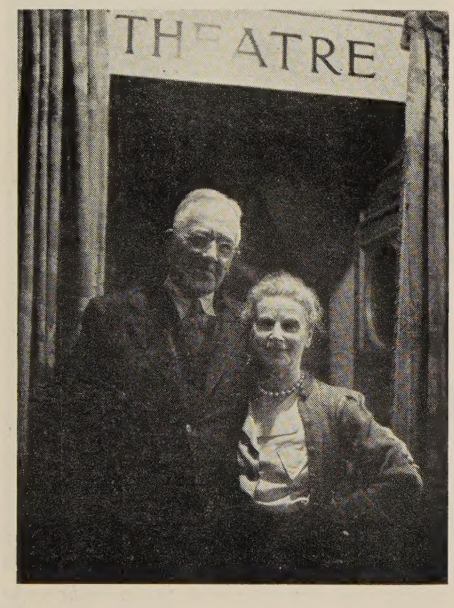
"*Outside the Birmingham Repertory Theatre in* 1936. *This was the first of our annual visits to that city and we were the first ballet company to go there. Here Tudor's ballets were first acclaimed.*"

"*Talking nineteen-to-the-dozen to a bewildered audience of soldiers at Brockwell Park in* 1943. *During the war we toured canteens and I often gave lectures.*"

"*Still talking, but this time to a civilian audience at Caxton Hall just after the war. Ulanova is on the screen at the back. The films were shown by the London Archives of the Dance to raise money for a building to house the collection it has amassed.*"

"*At a party on the Mercury stage after we returned from Australia in* 1949. *Matilda Etches (designer who made our costumes in the old days), Hugh Stevenson, Maude Lloyde, Walter Gore, Sophie Fedorovitch, Elizabeth Harland (for many years our secretary) and Lady Beaman (old friend of the company). I am in the middle, and sitting on the stage is Andrée Howard. A happy evening.*"

"*Happy as a seagull on the shoulder of John Gilpin (right). We were on board the* Arawa *returning home from Australia, where we had gone for a tour of six months and were so successful that we stayed* 18. *We stayed away too long, as it was very difficult to return to our old position in England. This is my favourite picture.*"



"*A moment of peace outside the Mercury Theatre (left). My husband and I united by the word 'Theatre', our great link always. He built the theatre according to his own plan in spite of my opposition born of fear. Not only was it the cradle of British ballet, but also of poetic drama. The works of Elliot, Fry, Isherwood and Ronald Duncan have been successful there. Ashley had the faith, I created the difficulties.*"

"*On the exciting day in* 1953 *when the Queen gave me that beautiful decoration (The C.B.E.). I was dazzled and dazed but here I am recovering in the open air outside the Palace with my daughters, Lulu and Angela.*"

The day of Madame Mercury

THE house is high and grey, standing in a row looking much the same as its surroundings on a steep hill between the bustle of Notting Hill Gate and the Camden Hill Water Tower. Here Marie Rambert has lived for many years with her husband, Ashley Dukes, and their family. The Mercury Theatre is a few minutes' walk away and much of Rambert's day is spent at, or between, these two places.

" I usually have a light breakfast in bed at about eight o'clock." After that the telephoning starts and until 9.30 the wires are kept busy while Rambert rings up old friends, transacts business for her company.

By 10 o'clock she is at the Mercury Theatre studio, dressed in her shirt and slacks, giving a class, the length of which depends on what rehearsals there are. But the class lasts usually from one to one and a half hours. At 1 o'clock she will return home to lunch unless she happens to be giving an extra rehearsal in which case she has lunch on the spot.

In the afternoon she watches rehearsals of new ballets, " so that I can understand the characteristics of each choreographer in order to preserve their work intact for the future. Occasionally I will watch the work of as many as three choreographers in one afternoon, as recently happened when Cranko, Joffrey and Macmillan were mounting works for the company."

Family Interlude

Three times a week there is a different routine in the afternoon, when Rambert rushes off to be with her grandchildren from 4 until 6. At the moment she has three grandchildren, two the children of her daughter Angela and one of Lulu (who has another on the way, due in the autumn), " this is the most restful part of the day and after it I feel quite prepared for any amount of further rehearsals."

" When I get home in the evening I stand on my head for at least five minutes, or turn cartwheels, it blood-baths my head. After that I start nagging my husband, or go to the ballet, as the work of other companies is always of the greatest interest to me."

When her company is not in London, Rambert's day starts at 9.30. She gives classes at the studio but the time which otherwise would be given over to rehearsals is mainly spent in administrative work and, with her secretary, catching up on correspondence. " I also read a lot and every night, if I don't go to sleep, I go through the 32 sonnets of Shakespeare or the works of other poets, in six languages. I am sorry if my taste appears to be unoriginal but I just *do* like Shakespeare!"

When people talk, as they have in the following pages, about Rambert's vitality, the above typical day gives some idea of just what it amounts to. This store of vital energy coupled with her enormous enthusiasm for the dance is what makes her as much of a dynamic personality today, nearing 70, as it did when she was breathing life into those early British efforts over 30 years ago.

TRIBUTE FROM FRANCE

Marie Rambert has done more than possibly anyone to interest British ballet audiences in the works of modern French composers. Next month Tony Mayer will write an appreciation of this aspect of her work.

Why we applaud her

Revealing tributes from some of the famous people who have been associated with Marie Rambert during the past 35 years.

TAMARA KARSAVINA

Diaghilev's great ballerina who appeared as a guest with the Rambert Dancers. This was the first and only time she danced with a British ballet company.

"LEAVE the stage before the stage leaves you." This motto being impressed on my mind, I set myself to sorting my dancing shoes as possible souvenirs. This was in 1931 I believe—dates are not my strong point. It needed Mim and her persuasiveness to deflect me from this course.

What finally tipped the scales was my seeing her first experimental performances on the tiny stage of the Mercury—so tiny that one good horizontal leap could have landed a dancer on to the lap of someone or other in the first row of seats. So it seemed to one used to "wide-open spaces," when tentatively treading the boards. As seen from the audience, the clear pattern of the groups, the general effect of movements unconstrained in space, were surprisingly convincing.

The sure sense of proportion, the suggestion of a full-scale performance in the setting of a miniature, needs an uncommon artistic judgement. This rare gift of stage presentation became even more apparent as the Ballet Rambert grew and expanded. Whether on the modest-sized stage of the Lyric, Hammersmith, or at Covent Garden, Rambert ballets always fit right into a right frame. The theatre sense of her enterprise was strong from the very start. What is more, the ideas, the means of embodying them, came from within, incubated, as it were, in the genial warmth of its insular and happy climate.

Because Mimi Rambert would not borrow from the large-scale productions and reduce them to the means at her disposal her ballet assumed its own distinct physiognomy. The ballets were created by her own choreographers. Freddie Ashton in these early days already foreshadowed his talent for imaginative and logical fluency of choreographic theme. The costumes and the scenery were mostly designed and executed on the premises. Incidentally, I still remember with pleasure a costume designed for me by Billy Chappell with its ingenious use of cellophane to create a luminous halo effect.

The beginnings of the Ballet Rambert were a brave venture. The "blessed poverty" determined its course. The costly effects being beyond the modest budget, the intrinsic values of art were relied on. And now, with its reputation established, Ballet Rambert remains faithful to its ideals—quality before the trappings.

ALICIA MARKOVA

Another Diaghilev legacy. She lent distinction to the performances of the Ballet Club in its earliest years, later progressed to world fame.

I REMEMBER, when I was a pupil of Seraphine Astafieva in London in 1922, a very dark-haired, lively little woman who came to watch our morning lesson nearly every day. She herself never danced at the lesson but would sit and watch with great interest, ask Madame Astafieva many questions, and pass a lot of comments. This was the first time I met Marie Rambert, or "Mim," as her old friends call her.

Today she is still the lively little woman with great interest, but grey-haired and with the added gift of discovering and developing young talent.

I shall always be very grateful to Mim for the wonderful seasons I spent as her guest prima ballerina for the Ballet Club at the little Mercury Theatre when we were all striving to build ballet in Britain.

Today our ballet is strong and secure, thanks to the help of a few people like Marie Rambert who had faith and courage.

FREDERICK ASHTON

who, first as dancer, then as choreographer, began the career with Marie Rambert which has brought him international fame.

I WOULD like to strew Rambert's hard path with many flowers and make her next 35 years much easier. For many of the earlier years I was a thorn under her foot, as it was quite an undertaking for her to work up my enthusiasm.

I came to her an unpromising, pimply youth of 18, painfully thin and self conscious, two profiles stuck together (alas, no more) and a gaping mouth. As somebody said at the time, to find me on the stage one had to look for two large insteps and a nose.

Rambert instilled some kind of confidence in me and launched me on my career. Her energy was both inspiring and irritating; and together we produced many works. Her humour (always a delight), her wide culture and her great critical qualities and resourcefulness were wonderful standbys when there was no money and not much else.

She provided me with dancers on whom to try out my faltering steps and was always there with her enthusiasm and help. They were very happy days.

When costumes were inadequate and shabby she would say, "Do not worry, they will be lost

THE BALLET CLUB OPENS: On February 16, 1931, *the first British company with any kind of permanence gave its first London performance at the Mercury Theatre in Ladbroke Road. Here is that company surrounding Marie Rambert (centre): (left to right): Prudence Hyman, Frederick Ashton, Antony Tudor, Alicia Markova, Andrée Howard, Robert Stuart (killed in an accident), Pearl Argyle, Diana Gould, Maude Lloyd, Elisabeth Schooling, Betty Cuff (later Vera Nelidova). On the floor: William Chappell, Rupert Doone (guest artist) and Suzette Morfield.*

in your beautiful movements." Nevertheless, together with Sophie Fedorovitch, whom I met in Rambert's studio and loved from the start, we did some successful things.

She is now the mother of British Ballet and I hope in the next 35 years she will become a gorgeous grandmother. My grateful love to you, Mim.

ANTONY TUDOR

who as a dancer, but mainly as a choreographer, did his first work with Rambert. He has since achieved international fame through working in America.

IN rendering tribute to Marie Rambert it must be conceded that she is a rare person. She has been gifted with, or has acquired, a keen perception, an immaculate good taste, a superabundance of energy, and a malevolent disposition at rehearsals that can only be assuaged by the artists producing everything she expects of them—which is usually more than anyone else could have suspected.

Sometimes, like Pandora, she releases more than she had intended, and since talent cannot be re-confined, it has escaped her and borne her influence far afield. The world of ballet is certainly very much the richer for it.

ANDREE HOWARD

was a dancer with Rambert from the start. Later she became a distinguished choreographer.

WITH Rambert we were all given a chance to dance, often beyond our strength and capabilities. I shall never forget my agonised performances as the Diamond Fairy in *Aurora's Wedding* during that first season at the Lyric, Hammersmith, with Rambert barely ten feet away in the wings: "Pull up—sparkle! sparkle!" Her voice, staccato as the music, penetrating the blankness between me and the indulgent audience.

We were encouraged and often discouraged by her vitality. We sought her advice, and ran away from it also. Sometimes, how unwillingly, limbs aching, one of us would accompany her to her home between rehearsals for "a talk" and lunch of yoghort and Ryvita; then back to rehearsal feeling hungry but inspired.

We would work all day at classes and rehearsals, painting scenery and making costumes. "Andrée will cut out the bodices and anyone else not in *Cross-garter'd* will go down to the basement and help."

With feverish non-stop activity we prepared all the week for the Sunday evening performances, with no thought of financial reward, or very little—it was all "experience." The happiest years of one's life—we enjoyed it and yet how we grumbled!

Our lives centered round Notting Hill Gate, the Ballet Club—it seemed it would go on for ever. "Freddie," I once said to Frederick Ashton after some eight years of baked beans with poached egg on toast, "do you think there will ever be a time when we don't eat at the Express Dairy?"

But to dance ballets with Karsavina and later with Markova was to dwell awhile amid the gods and an unforgettable experience.

Also unforgettable was the perennial "Flossy" (*A Florentine Picture*), a very early Ashton work to Corelli music, with Rambert as the Madonna and Pearl Argyle, Maude Lloyd, Rose Paget, Daphne Finch-Hatton, Elisabeth Schooling and myself as surrounding angels. To this day I can hear the little voice from the audience which so nearly shattered the beautiful frame we all made around the Madonna—"Mummy, is that the wolf?" For we had included "Flossy" in a matinée for children, to be followed by the dances from *Aurora's Wedding*, with the *Red Riding Hood and the Wolf*.

A more mature member of the audience was to be proved wrong also. A guest, leaving the Ballet Club after a Sunday evening performance, chanced to overhear Rambert remonstrating with Ashley Dukes—who could miss it?—and remarked with kindly concern: "That little lady had better look out if she wants to keep her job." He did not know his Rambert! Over 20 years have passed since that evening, and we salute her with warmth and affection.

MAUDE LLOYD

was a leading dancer with the Ballet Club until 1940 when she retired; today a most discerning ballet critic.

I SHALL always be grateful that it was to Marie Rambert's studio that I came on my arrival to this country, in 1927, from South Africa, where her fame as a teacher had already spread. I feel sure there is nobody who could have better drawn out whatever capacities I possessed. Among all her qualities as a teacher, the one I admire most is her unique gift for making each young dancer feel that she (or he) is an important individual in whom she is genuinely interested, and not merely a unit in an organisation.

To study and work with her was sometimes arduous, always stimulating. She imparted not only the technique but also an understanding of the ballet from which I personally profited enormously—and still profit.

JOHN GILPIN

who started his professional dancing career with Rambert. Today, with Festival Ballet, he has become one of the world's leading dancers.

I SHALL always remember with gratitude and affection my early years of training and experience with Ballet Rambert, and for the opportunity, just after the war, of appearing with the company in Australia. What an adventure it was, and what invaluable experience, at the age of 17, to learn and dance so many rôles in the same company as such fine artists as Sally Gilmour, Walter Gore and Frank Staff.

We were the happiest of companies, but let's face it, Madame Rambert worked us to exhaustion. Still, then as now, she had the capacity for instilling enthusiasm and for making everyone work too hard—and love it.

I am very proud to have been her pupil and a member of her company.

We acclaim her

Tributes from the heads of Britain's three other leading ballet companies

DAME NINETTE DE VALOIS

Director of Sadler's Wells Ballet choreographed* Bar aux Folies-Bergère *for the Ballet Club.

MADAME RAMBERT has played a noble and hard part in the short history of English Ballet. The value of her work is great. The Mercury Theatre opened about four months before the Sadler's Wells Theatre and so the first two permanent repertory ballet companies in theatres of their own were actually formed in the same year.

But Madame Rambert had achieved splendid pioneer work before that year; most lovers of the ballet can recall her seasons at the Lyric Theatre, Hammersmith, under Sir Nigel Playfair.

She has been teaching in England for 35 years and she has the affection of us all, not only for her work but for her invigorating personality. Her great intelligence, her wit and her zest for life are dear to us all, but dearer still is her genuine deep-rooted love of the dance.

PEGGY VAN PRAAGH

Assistant Director of Sadler's Wells Theatre Ballet who was also a leading dancer with Rambert.

I LIKE to think of Madame Rambert as she was when I first knew her and the company as it was in the early 'thirties, when I joined it. How much talent was gathered together in that small band of people! And what a high standard was achieved at those Sunday night Ballet Club performances! I shall always be grateful to Mim for choosing me to work with her company then, and for the opportunities she offered her dancers.

In those years before the war, Rambert built up a repertoire that would be difficult to equal anywhere in interest and variety even now. Looking back at the difficulties and problems, it is hard to realise how anything was achieved, and yet how much real creation came out of that seeming chaos.

Rambert's great vitality kept everyone hard at work, but her real strength lay in her ability to recognise the potential talent of all the dancers, choreographers, musicians and artists she gathered around her. Her driving force drew from everyone the utmost they had to give in creation or interpretation.

Although she could inspire people at the start, her difficulty, however, has been that she has not been able to hold them at the height of their artistic maturity.

She has given so much to each generation, but the time comes with all of us to move on to other, wider, fields. But this does not mean that we forget or fail to appreciate the contribution she has made to the development of each one of us, and to the growth of ballet in this country during the last 30 years.

ANTON DOLIN

Artistic Director of Festival Ballet whose company has included several notable dancers trained by Rambert.

MY first meeting with Madame Rambert was in Monte Carlo in 1924. She and her husband, Ashley Dukes, were having a much-needed holiday and enjoying it to the full, on the happy proceeds of his most successful play, *The Man with a Load of Mischief*. Since those early days she has become, I feel, *The Lady with a Load of Many Great Achievements for British Ballet*.

Mim, as she is known to her friends—of whom I happily claim to be one—can at the same time be annoying and vastly amusing, agreeable and most disagreeable, dictatorial and lenient, a good listener and a highly entertaining and intelligent talker. She is an artist, but also a supremely good business woman. She can be kind or ruthless; but can always be called upon in an emergency and never fails to be helpful and understanding.

In fact she has all the qualities—good and bad—that I would like to feel might one day be attributed to me. Can I say more in my gratitude, in sincere admiration for her personally, and for her great work for the dance and for dancers ovre these many, many years?

Perpetual Phoenix

Compiled by CLIVE BARNES

The 35 years since Marie Rambert opened her school have been a series of triumphs and disappointments. In a remarkable way she has always managed to survive. You met Rambert herself in previous pages, here is the sum of her creative activity:

(*Note: When names appear in brackets after a ballet's title, the choreographer is first, the composer second, designer last*)

1928. *Ashton's* Leda and the Swan. *Ashton and Gould centre, Turner, Howard, Schooling, Argyle, Hyman and Chappell in the corps de ballet.*

1920. Marie Rambert opened her first school in Bedford Gardens, London, and the history of Ballet Rambert, and of ballet in England, imperceptibly got under way. Rambert's first pupils were Diana and Griselda Gould. The former became one of the principal dancers of the Ballet Club; today she is the wife of the violinist Yehudi Menuhin.

1922. Together with Cyril Beaumont, Ninette de Valois, Margaret Craske and others, Rambert helped to form the Cecchetti Society (the society formed to perpetuate the teachings of Maestro Enrico Cecchetti).

1924. Leonide Massine entrusted Rambert with a promising pupil called Frederick Ashton.

1926. Production of the first English ballet—*Scarlet Scissors or A Tragedy of Fashion* (choreography by Ashton, designs by Fedorovitch, music by Eugene Goosens). It formed part of Nigel Playfair's revue *Riverside Nights* at the Lyric, Hammersmith. First performance June 15. Cast included Rambert, Ashton, Frances James and Elizabeth Vincent.

1927. Ashton arranged the dances for a production of *The Faery Queen* with Rambert pupils' including Diana Gould, Andrée Howard, Pearl Argyle, Prudence Hyman and Maude Lloyd.

1928. Ashton choreographed Mozart's *Les Petits Riens*, with a cast that included Howard, Rambert, Ashton and Harold Turner.

Leda and the Swan (Ashton-Gluck-Chappell) was produced at a Sunshine Matinee, with Gould and Ashton.

1929. The ballet *Mars and Venus* (Ashton-Scarlatti-Norris), with Argyle and Turner, was produced for the play *Jew Süss*.

Susan Salaman choreographed and designed her first ballet for the group, *The Tale of a Lamb*, to music by Gabriel Grovlez, with a cast including Robert Stuart, Chatti Salaman, Hyman and Vera Nelidova.

1930. This year marked the real beginning of the company. On February 25, the Marie Rambert Dancers gave a public matinee at the Lyric Theatre, Hammersmith. The success of this performance, at which *Capriol Suite* had its première, led to summer and Christmas seasons at the same theatre, for which the company was joined by Tamara Karsavina and Léon Woizikowsky.

In the autumn the Ballet Club was founded, but the first performance was not given until the following year.

Creations: *Capriol Suite* (Ashton-Warlock-Chappell) with Howard, Turner, Gould, Ashton and Chappell; *Our Lady's Juggler* (Susan Salaman-Respighi-Michael Salaman) with Ashton, Turner and Rambert; *Le Rugby* (Salaman-Poulenc-Salaman) with Turner; *Le Cricket* (Salaman-Benjamin-Salaman) with Antony Tudor, Chappell, Stuart; *A Florentine Picture* (Ashton-Corelli-*after* Botticelli) with Rambert.

Rivivals: *Les Sylphides* (Fokine-Chopin) with Karsavina, Turner, Howard and Argyle; *Spectre de la Rose* (Fokine-Weber-Bakst) with Karsavina and Turner; *Carnaval* (Fokine-Schumann-Bakst) with Karsavina, Woizikowsky, Gould, Howard, Stuart, Ashton and Walter Gore.

EARLY BALLET CLUB REHEARSAL: Pearl Argyle, Harold Turner, Andrée Howard (left group). Frederick Ashton, Diana Gould (centre). Joan Benthall, William Chappell, Prudence Hyman (right group). They are rehearsing in the then recently acquired studio of the Mercury Theatre in 1930.

Mercury presides

1931. On February 16 the Ballet Club gave its first performance at the theatre in Notting Hill Gate now known as the Mercury. The permanent company was led by Alicia Markova, who that first night made her debut as a ballerina.

In June the company again appeared at the Lyric, Hammersmith, and Karsavina created rôles for the first and only time in British ballet. In October, the company, together with its Russian guests, appeared for the first time outside London, in Manchester. At the end of the year Tudor choreographed his first ballet.

Creations: *Le Boxing* (Salaman-Berners-Chappell) with Lloyd, Tudor, Gould, Rupert Doone, and Chappell; *La Péri* (Ashton-Dukas-Chappell) with Markova and Ashton; *Waterloo and Crimea* (Salaman-Berners-Salaman) with Karsavina and Woizikowsky; *Mercury* (Ashton-Satie-Chappell) with Karsavina, Ashton and Chappell; *The Lady of Shalott* (Ashton-Sibelius-Chappell) with Argyle and Ashton; *Cross-Garter'd* (Tudor - Frescobaldi - Bocquet *after* Burnacini) with Lloyd, Hyman, Tudor, Gore and Rollo Gamble.

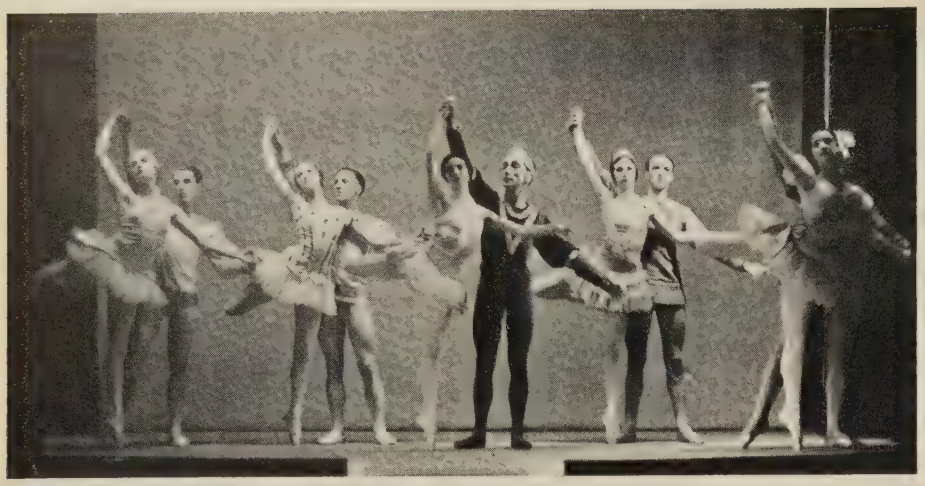
Revivals: *Dances from Aurora's Wedding* (Petipa-Tchaikovsky) with Markova, Hyman and Turner; *L'Après-midi d'un faune* (Nijinsky-Debussy-Bakst) with Chappell and Gould; *Excerpts from Swan Lake* (Ivanov-Tchaikovsky) with Markova and Ashton; *Façade* (Ashton-Walton-John Armstrong) with Markova and Ashton; *The Tartans* (Ashton-Boyce-Chappell) with Markova, Ashton and Turner.

Tudor and Howard

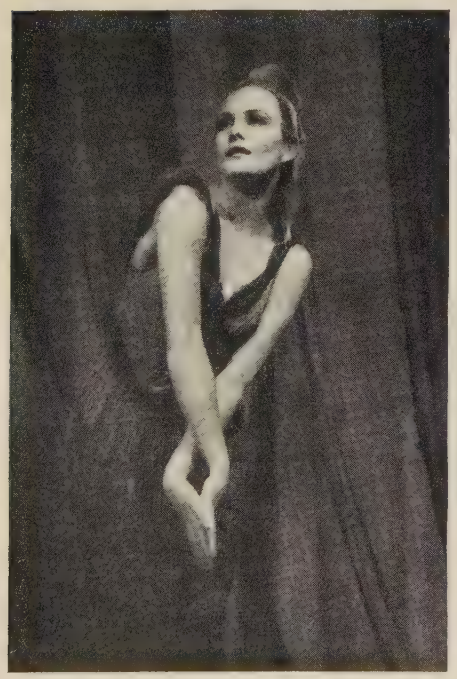
1932. Notable for Tudor's first important ballet (*Lysistrata*), Ashton's *Foyer de Danse*, and the production of the first ballet by a non-Rambert choreographer, Sara Patrick's *Unbowed*. This last was important for having the first designs by Hugh Stevenson, and in giving Hugh Laing his first role.

Creations: *Mr. Roll's Quadrilles* (Tudor-old music-Salaman) with Lloyd, Hyman and Tudor; *Lysistrata* (Tudor-Prokofiev-Chappell) with Markova, Gore, Gold and Tudor; *The Garden* (Salaman-Murrill-Salaman) with Gore, Hyman and Gould; *Unbowed* (Patrick-Bax-Stevenson) with Tudor, Laing, Lloyd and Hyman; *Foyer de Danse* (Ashton-Berners-*after* Degas) with Markova and Ashton.

1933. In October Andrée Howard made her first attempt at choreography by collaborating with Susan Salaman in a second version of *Our Lady's Juggler*. In the autumn of this year



AURORA'S WEDDING, 1931 (*left*): *Argyle and Ashton, Howard and Chappell, Markova and Doone, Hyman and Tudor, Gould and Stuart, at the Mercury Theatre.*



the name Mercury Theatre came into use.

Creations: *Pavane pour une infante défunte* (Tudor-Ravel-Stevenson) with Gould and Gore; *Les Masques* (Ashton-Poulenc-Fedorovitch) with Markova, Argyle, Ashton and Gore; *Atalanta of the East* (Tudor-*arr.* of Eastern Music-Chappell) with Argyle, Laing, Gould and Tudor; *Pavane* (2nd version) (Ashton-Ravel-Stevenson) with Gould and Chappell; *Our Lady's Juggler* (2nd version) (Howard and Salaman-Respighi-M. and S. Salaman) with Howard, Gore and Susette Morfield.

Revivals: *Recamier* (Ashton-Schubert- Chappell) with Argyle and Ashton; *The Marriage of Hebe* (Rupert Doone-Anthony Bernard-Nadia Benois) with Argyle and Gamble.

1934. The regular Sunday performances of the Ballet Club were supplemented by Thursday performances, and in the summer the company undertook a full season at the Mercury. For the first night of this, Ninette de Valois created her only ballet for the Rambert.

Creations: *Mermaid* (Howard and Salaman-Ravel-Howard) with Argyle and Chappell; *Bar aux Folies-Bergère* (De Valois-Chabrier-Chappell with Markova, Argyle and Ashton; *Mephisto Valse* (Ashton-Liszt-Fedorovitch) with Markova, Gore and Ashton; *The Planets* (Tudor-Holst-Stevenson) with Argyle, Chappell, Lloyd, Laing, Gould, Kyra Nijinsky, and Tudor.

Revivals: *Paramour* (Tudor-Boyce-Chappell) with Gore, Gould and Laing; *Alcina Suite* (Howard - Purcell and Handel - Howard) with Lloyd, Tudor, Laing and Elisabeth Schooling.

Continuity in spite of exodus

1935. This year marked the end of the company's first period. Markova left, and Argyle and Turner made only rare appearances. Ashton was appointed principal choreographer to the Vic-Wells Ballet. Susan Salaman also produced her last work for the Ballet Club. Yet the company, showing for the first time its remarkable phoenix-spirit, continued unvanquished and undimmed.

Creations: *Cinderella* (Howard-Weber-Howard) with Argyle, Ashton, Schooling and Howard; *Valentine's Eve* (Ashton-Ravel-Fedorovitch) with Ashton, Argyle and Lloyd; *The Descent of Hebe* (Tudor-Bloch-Nadia Benois) with Argyle, Laing, Lloyd and Tudor; *Circus Wings* (Salaman-Milhaud-Salaman)with Lloyd, Tudor, Frank Staff, Gore, Schooling, Leslie Edwards, Peggy van Praagh, Morfield and Tamara Svetlova; *The Rape of the Lock* (Howard - Haydn - Howard) Argyle, Tudor, Staff and Schooling.

MEPHISTO VALSE, 1934 (*middle*): *Markova as Marguérite, Ashton as Mephisto, in an early Ashton ballet.*
MERMAID, 1934: *Pearl Argyle in the title role of Howard's most important early work* (*left*).

1936. The year was notable for the creation of possibly Tudor's most famous ballet, *Jardin aux Lilas*. Ashton did his last work for the company, a new version of *Passionate Pavane*. Maude Lloyd was the company's principal dancer, a position she held intermittently until her early retirement in 1940.

Creations: *Jardin aux Lilas* (Tudor-Chausson-Stevenson) with Lloyd, Laing, Van Praagh and Tudor; *Passionate Pavane* (new version) (Ashton-Dowland-Chappell) with Lloyd, Gore and Staff; *La Muse s'amuse* (Howard-Sévérac-Howard) with Lloyd, Staff, Schooling and Howard.

First foreign tour

1937. In the spring there was a season at the Duchess Theatre, after which Tudor left to form his own company, the British Dance Theatre, which in 1938 developed into the London Ballet. Two Americans, Agnes de Mille and Bentley Stone, were associated with Rambert.

In the autumn the company made a tour of the French Riviera (its first foreign tour), and later in the year Wendy Toye made her choreographic debut.

Creations: *Dark Elegies* (Tudor-Mahler-N. Benois) with Van Praagh, Lloyd, De Mille, and Laing; *Death and the Maiden* (Howard-Schubert-Howard) with Howard and John Byron; *Pavane* (3rd version) (Stone-Ravel-Stevenson) with Lloyd and Stone; *Cross-Garter'd* (2nd version) (Toye-Frescobaldi-Bocquet *after* Burnacini) with Toye, Sally Gilmour, John Andrewes and Staff.

Revivals: *Suite of Airs* (first produced for Television) (Tudor - Purcell - N. Benois) with Schooling, Howard, Celia Franca and Tudor; *Swan Lake, Act* 2 (Ivanov-Tchaikovsky) with Lloyd and Stone.

1938. The year was not important creatively, but a new generation of dancers were making their way in the old repertory, and Staff and Gore opened their careers as choreographers.

Creations: *The Tartans* (2nd version) (Staff - Boyce - Chappell) with Schooling, Staff and Charles Boyd; *Croquis de Mercure* (Howard - Satie - Howard) with Howard and Gore; *La Péri* (2nd version) (Staff - Dukas - N. Benois) with Deborah Dering and Staff; *Valse Finale* (Gore - Ravel - Fedorovitch) with Schooling and Gore.

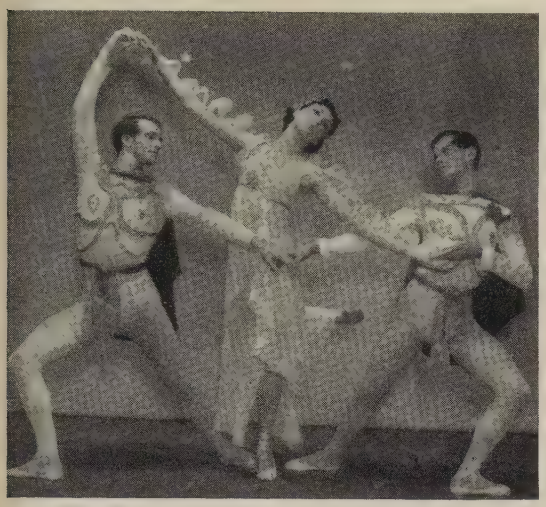
Club ends with war

1939. The war began and the Ballet Club ended, but not before it had given a long summer season at the Mercury, during which Howard's first fully mature ballet was presented.

In December the company gave a season at the Duchess Theatre, and here Staff's first important contribution to the repertory was produced.

Creations: *Les Valses* (2nd version of Valse *Finale*) (Gore-Ravel-Fedorovitch) with Schooling and Gore; *Paris - Soir* (Gore - Poulenc -Eve Swinstead - Smith) with Lloyd, Schooling, Franca, Morfield, Gilmour, Anthony Kelly, Gore, Staff, Boyd and Leo Kersley; *Lady into Fox* (Howard - Honegger - N.Benois) with Gilmour, Boyd and Kersley; *Czernyana* (Staff - Czerny - Swinstead - Smith) with Gilmour, Staff, Schooling and Gore.

1940. The war made the old part-time performances of the Ballet Club impracticable,



ALCINA SUITE, 1934 (*left*): *Antony Tudor, Maude Lloyd and Hugh Laing in Howard's ballet to Handel music.*

CINDERELLA, 1935 (*right*): *Howard, also the choreographer, and Schooling as the Ugly Sisters prepare for the ball with Walter Gore as the Court Hairdresser.*

Photos: Debenham

and the company would probably have dissolved had not Harold Rubin invited it to give regular seasons at the Arts Theatre Club, in association with two other companies, the London Ballet and the Arts Theatre Ballet.

The Ballet Rambert opened at the Arts on February 8, and in June the war-time difficulties which were assailing both companies led it to amalgamate with the London Ballet. The London Ballet was at that time, following the departure of Tudor for America, under the direction of Peggy van Praagh, and a repertory was formed from the companies' joint resources. (The "London Ballet" productions given by the combined company are listed below as revivals).

In September the blitz virtually put an end to all London theatrical activities, apart from the indomitable nudes of the Windmill. Peggy van Praagh suggested lunch-time performances to Rubin and so (from September 16 onwards) "Lunch Ballet" opened at the Arts.

Creations: *Cap over Mill* (Gore-Stanley Bate- N. Benois) with Lisa Serova, Gore, David Martin and Gilmour; *Peter and the Wolf* (Staff-Prokofiev-Guy Sheppard) with Lulu Dukes, Kersley, Gilmour, Gore, Franca, Andrewes and Martin; *Enigma Variations* (Staff-Elgar-Sheppard) with Schooling, Van Praagh, Sylvia Hayden, Staff, David Paltenghi and Kersley.

Revivals: *Judgement of Paris* (Tudor-Weill-Laing); *Soirée Musicale* (Tudor-Rossini *arr.* Britten-Stevenson); *Gala Performance* (Tudor-Prokofiev-Stevenson); *Le Pas des Déesses* (Keith Lester-Pugni-John Guthrie and Stevenson *after* Chalon); *Love in Idleness* (Charlotte Bidmead-Purcell-Guthrie); *La Fête Etrange* (Howard-Fauré-Fedorovitch).

Ballet at lunch time

1941. "Lunch Ballet" continued to prove popular. During a summer recess Gore and Gilmour produced some small ballets for the Oxford University Ballet Club, and two of these were taken into the repertory.

In September, following difficulties over rehearsal pay, Harold Rubin decided to end his ballet activities, and the company, for the first time in its history, closed down. Many of the male dancers, including Gore and Staff, had been called up.

Creations: *Czerny* 2 (Staff-Czerny-Swinstead Smith) with Staff, Gore, Gilmour, Paltenghi, Olivia Sarel, Joan McClelland, Pauline Clayden and Schooling; *Pavane* (4th version) (Staff-Ravel-Stevenson) with Hayden and Paltenghi.

Revivals: *Confessional* (Gore-Sibelius-Howard) with Gilmour and Gore; *Bartlemas Dances* (Gore-Holst-Chappell) with Gilmour and Gore.

1942. Activities suspended.

Active service again

1943. In March of this year the company was re-formed under the auspices of CEMA (the fore-runner of the Arts Council) for the principal purpose of playing in factory hostels and service camps. On March 26, before an invited audience, it gave its solitary performance in London that year, at the Mercury Theatre, when *Carnival of Animals* had its first performance.

Creations: *Carnival of Animals* (Howard-Saint-Saëns-Howard) with Schooling, Iris Loraine, Margaret Scott, Sarel, Nina Shelley, Michael Holmes, Marguerite Stewart, Hayden, Anne Ashley, Robert Harrold, Sara Luzita and Gilmour; *Flamenco* (Elsa Brunelleschi-Roberto Gerhard-Stevenson) with Luzita and Harrold.

1944. A spring season at the Mercury was followed by a summer season at the Lyric, Hammersmith. Gore and Staff returned to the company from the Forces, and the seasons were notable for the dancing of Gilmour, Luzita and McClelland. At the end of the year two new ballets were produced in the Provinces.

Creations: *The Fugitive* (Howard-Leonard Salzedo-Stevenson) with Gore, Gilmore, McClelland, Michael Bayston and Marjorie Field; *Simple Symphony* (Gore-Britten-Ronald Wilson) with Gilmour, McClelland, Gore and Bayston.

1945. This year saw the production of Staff's only post-war ballet for Rambert, and the production of the second Act of her now famous *Giselle*. The company, which had previously used two pianos to provide its music, this year acquired an orchestra.

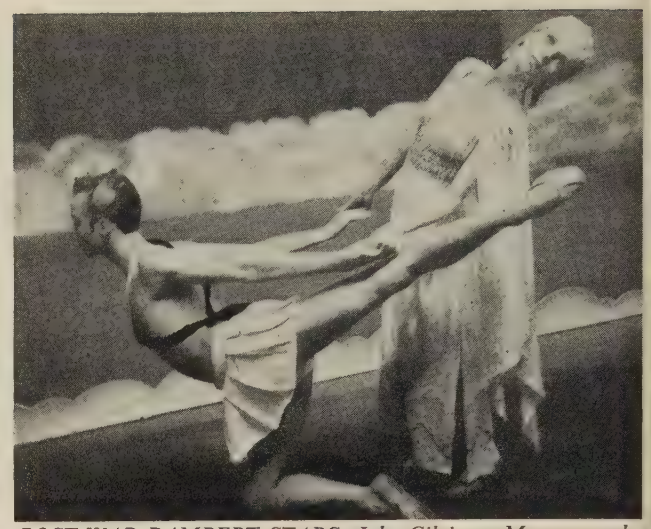
Creation: *Un Songe* (Staff-Lekeu-Wilson) with Schooling and Gore.

Revival: *Giselle Act* 2 (Coralli and Perrot-Adam-Stevenson) with Gilmour, Gore and Joyce Graeme.

LA MUSE S'AMUSE, 1936: *Frank Staff as the Virtuoso bearing His Muse, Andrée Howard, surrounded by guests—Wendy Toye, Ann Gee, Sally Gilmour, Celia Franca, Deborah Dering and Elisabeth Schooling.* *Photo: Debenham*

DARK ELEGIES, 1937: *Tudor, Lloyd, Peggy van Praagh, Agnes de Mille and Walter Gore. This ballet showed a new development in Tudor's choreography, reflecting an influence of the Modern Dance movement.* *Photo: Houston Rogers*

NEW GENERATION IN LES SYLPHIDES: *Sally Gilmour (later to become Ballet Rambert's ballerina), Maude Lloyd (original member of Rambert Dancers then on the point of retiring), Celia Franca (a principal dancer in the company), just before the war.*



POST-WAR RAMBERT STARS: John Gilpin as Mercury and Sally Gilmour as Hebe in a revival of Tudor's The Descent of Hebe. *These roles were created by Hugh Laing and Pearl Argyle in* 1935.

LA GOULUE: Joyce Graeme in the role created by Markova in de Valois' Bar aux Folies-Bergère.

BLACK TULIP: Sally Gilmour as the enchanting Negress in Howard's Sailor's Return, *the role she created and which will always be associated with her. Photo: Duncan Melvin*

1946. Following the war, the company was enlarged. Still led by Gore and Gilmour (Staff only appeared as an occasional guest artist after 1945) the company made a valuable acquisition in Sonia Arova (who, however, left the following year), and the year was notable for the emergence of three brilliant children, Annette Chappell, Belinda Wright and John Gilpin.

Two long London seasons (the first at Sadler's Wells, the second at the King's, Hammersmith) were given, with considerable success, although an injury to Gore put a blight on the summer Wells season. The celebrated production of the complete *Giselle* was given, and set a new standard for Romantic revivals in this country.

Creations: *Mr. Punch* (Gore-Arthur Oldham-Wilson) with Gore, Gilmour, Sylvia Briar, Graeme, Rex Reid, David Ellis, Bayston, Gilpin and Stanley Newby; *Concerto Burlesco* (Gore-Bartók-Swinstead Smith) with Gilmour, Gilpin, Chappell and Ellis.

Revival: *Giselle* (Coralli and Perrot-Adam-Stevenson) with Gilmour, Gérard Mulys, Graeme, Bayston, Harry Cordwell, Newby, Arova, Chappell, Gilpin, Brenda Hamlyn and Marjorie Field.

Coming of age

1947. This marked the twenty-first anniversary of the company's birth (dating from *A Tragedy of Fashion*) and Gore marked the occasion with the gift to Rambert of a new ballet, *Plaisance*.

Following a summer season at Sadler's Wells, the company left in August for its greatest adventure—a tour for over a year of Australia and New Zealand. This was the first occasion an English company had left the continent of Europe under its own management, although certain tours had been arranged by ENSA for smaller troupes during the war.

Creations: *Plaisance* (Gore-Rossini *arr.* Humphrey Searle-Harry Cordwell) with Chappell, Gore, Wright, Gilpin, Paula Hinton, Ellis, Barbara Grimes, Vladimir Kalichevsky; *The Sailor's Return* (2 Acts) (Howard-Oldham-Howard) with Gilmour, Gore, Staff, Gilpin, Graeme, Newby, Margaret Scott, Hinton, Eileen Ward, Ellis, David Hunt and Cordwell.

1948. In Australia, where it had a fantastic success, the company mounted two new productions.

Creation: *Winter Night* (Gore-Rachmaninov-Kenneth Rowell) with Gore, Gilmour and Hinton.

Revival: *Casse Noisette Act* 2 (Ivanov-Tchaikovsky-Cordwell) with Wright and Miro Zolan.

A Pyrrhic victory

1949. After a 67 weeks' tour the company returned to England in February. Unfortunately it had lost many of its leading dancers, including Gilmour, Wright and Gilpin. On the credit side was the startling development shown by Hinton, and the fresh talent coming to the fore in Margaret Hill, Beryl Goldwyn, Mary Munro and Cecil Bates. David Paltenghi rejoined the company.

In May the company appeared at the Bath Assembly, and a group of dancers taken from the parent company gave a summer season called "Ballet at Eight" at the Mercury.

In August the company supported Markova and Dolin at Harringay Arena, and two months later they gave a full season at the King's, Hammersmith, with Nathalie Krassovska and Boris Trailine as guest stars.

At the end of the year they appeared in the ill-fated Nijinsky Galas at the Empress Hall, dancing in *Les Sylphides*, and *Giselle*, *Act* 2. Margaret Hill partnered Babilée in *L'Après-midi d'un faune*, and Hinton, Grimes and Bates appeared in Massine's *Capriccio Espagnol*.

Creations: *Kaleidoscope* (later called *Fireflies*) (Gore - Brahms-Paganini - Wilson) with Gore, Hinton, Bates and Hill; *Antonia* (Gore - Sibelius - Cordwell) with Hinton, Gore and Paltenghi.

1950. The company made a successful tour of Germany, followed by a season at the Lyric, Hammersmith, during which *Winter Night* received its first English performances. During May, Ballet Rambert appeared in Paris for the first time, dancing at the Sarah-Bernhardt Theatre.

On their return to England Walter Gore and Paula Hinton left, the company then being led by Hill and Paltenghi. The Ballet Rambert gave an October season at the King's, Hammersmith, in the course of which Paltenghi made his debut as a choreographer.

Creations: *The Eve of Saint Agnes* (Paltenghi-Franck *arr.* Geoffrey Corbett-Roger Furse) with Hill, Paltenghi, Margaret Pollen, Ronald Hynd; *Prismatic Variations* (Paltenghi-Beethoven *orch.* Corbett - Vivienne Kernot) with Hill, Bates, Pearl Gaden, Derek Westlake, Josephine Spaull, Hynd, Audrey Brooks, Munro, Anne Horn, Angela Sparshott and Christine Hindmarch.

1951. On January 14 Marie Rambert's daughter and son-in-law, Angela and David

BLUEBIRDS: John Gilpin and Belinda Wright who are both now stars of Festival Ballet.

ANOTHER GENERATION OF BALLERINAS: A rehearsal of Tudor's Dark Elegies. *Kneeling are Paula Hinton, Margaret Hill, Mary Munro, (each of whom in turn became the company's leading dancer) and Barbara Grimes. Beryl Goldwyn, most recent Rambert ballerina, is standing behind Margaret Hill. Others in the group include Norman Dixon, Harry Cordwell, David Paltenghi, Ronald Hynd, Derek Westlake and Cecil Bates.*

Ellis, started Ballet Workshop at the Mercury Theatre. Although this organisation has no official connection with the Ballet Rambert, the Rambert has taken over a number of its productions, and in a sense the Workshop carries on the tradition of the Ballet Club.

This was the year of the Festival of Britain, and the Arts Council commissioned two works specially from the company. These were seen at a season at the King's, Hammersmith. At the end of the year Paltenghi, Hill and Hynd left.

Creations: *Fate's Revenge* (Paltenghi-Peter Tranchell - Ronald Ferns) with Paltenghi, Hill, Pollen and Horn; *Canterbury Prologue* (Paltenghi - Peter Racine Fricker - Edward Burra) with Paltenghi, Hynd, Hindmarch, Bates and Alexander Bennett.

Revival: *House of Cards* (Paltenghi-Monteverdi - Leslie Hurry) with Paltenghi, Hill and Bates.

1952. A largely uneventful year. A season was given at the Lyric, Hammersmith, where Bates made his first ballet for the company. He had already had choreographic experience at Ballet Workshop, and the other new work of the year was a revival from the Workshop.

Creation: *Carnival of Animals* (2nd version) (Bates - Saint-Saëns - Eli Montlake and Helen Biggar) with Patricia Ashworth, Thelma Litster, John Chesworth, Bates, Valerie Marsh, Norman Dixon, Munro, Spaull, Bennett, Shirley Rees, and Noreen Sopwith.

Revival: *Movimientos* (Michael Charnley - Michael Hobson - Biggar and Montlake) with Goldwyn, Bates, Munro, Bennett, Sopwith and Dixon.

1953. Rambert awarded the C.B.E. in the Coronation Honours List. The company gave a summer season at the Sadler's Wells Theatre, when *Giselle* was restored to the repertory for the first time since 1949, the company was led by Goldwyn, Munro, Sopwith, Bennett and Dixon, all of whom had shown remarkable improvement.

Revival: *Past Recalled* (Jack Carter-Ernest Bloch-Norman McDowell) with Dixon, Sopwith, Martlew and Hindmarch.

1954. John Cranko produced his first ballet for the company, as did Jack Carter. Mary Munro left after the summer season at Sadler's Wells.

Creations: *Love Knots* (Carter - Hummel *arr.* Salzedo - Ferns) with Horn, Sopwith, Ronald Yerrell, Ashworth and Martlew; *Variations on a Theme* (Cranko-Britten-Rowell) with Bennett, Sopwith, Anne Lascelles, Audrey Nicholls, Munro, Goldwyn and Horn.

Revival: *The Life and Death of Lola Montez* (Carter-Verdi *orch.* Salzedo-McDowell) Lascelles, Bennett, Martlew and Munro.

1955. The American choreographer Robert Joffrey came to work with the company, which also revived a work by a second Sadler's Wells choreographer, Kenneth Macmillan. The company appeared at the Summer Festival at Aix-les-Bains, where they had Violetta Elvin and John Field as guest stars.

Creation: *Persephone* (Joffrey-Vivaldi-Harri Wich) with Sopwith, Bennett and Martlew.

Revivals: *Pas des Déesses* (Joffrey-Field, *after* Chalon) with Goldwyn, Sopwith, Patricia Dyer and Dixon; *Laiderette* (Macmillan-Frank Martin-Rowell) with Ashworth and Yerrell.

RECENT CREATION: Bennett, Sopwith and Martlew in Joffrey's Persephone *(left).*

Photo: R. Wilsher

Dancers who have appeared with Ballet Rambert apart from those listed include:—Monica Boam, Nina Golovina, Gordon Hamilton, Brenda Hamlyn, Mona Inglesby, Travis Kemp, Keith Lester, Guy Massy, Alexis Rassine, Rex Reid, Tatiana Semenova, Vassilie Trunoff, Franklin White and Hélène Wolska.

A BOW FROM THE PRESENT: Wylie, Sopwith, Bennett, Goldwyn and Horn taking a call after Cranko's Variations on a Theme *at the Aix-les-Bains Festival.* *Photo: Brun*

Rambert's Guests

and what they danced

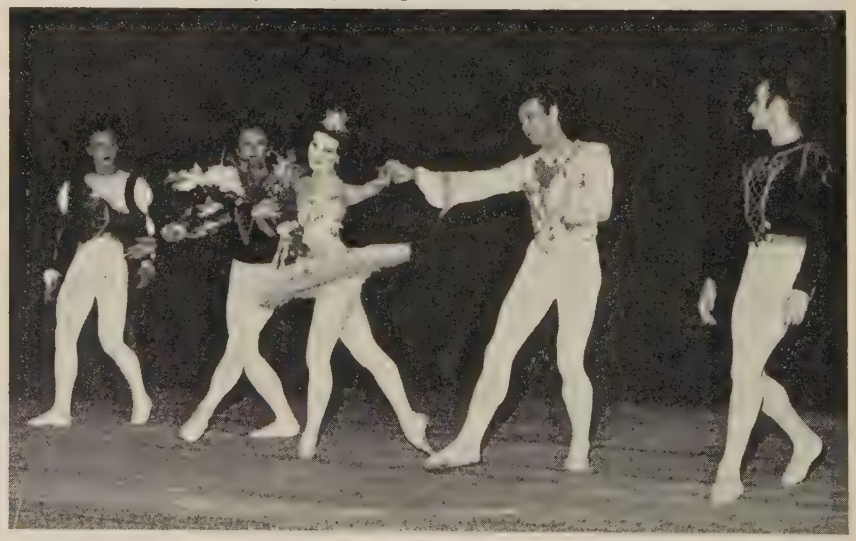
Brae, June	Caroline (*Jardin aux Lilas*); Myrrhina (*Lysistrata*); Mortal under Neptune (*The Planets*); Belinda (*Rape of the Lock*); Phryne (*Valentine's Eve*).
Callaghan, Domini.	Giselle (*Giselle* Act I).
Cerda, Esteban.	The Man (*Confessional*).
Elvin, Violetta.	Rose Adagio (*The Sleeping Beauty*), Odette (*Swan Lake* Act 2).
Field, John	Rose Adagio (*The Sleeping Beauty*), Prince Siegfried (*Swan Lake* Act 2).
Fonteyn, Margot	Myrrhina (*Lysistrata*); Prelude (*Les Sylphides*).
Helpmann, Robert	Personage (*Les Masques*); Mazurka (*Les Sylphides*).
Karsavina, Tamara	Columbine (*Le Carnaval*); Young Girl (*Le Spectre de la Rose*); Valse (*Les Sylphides*) · Jenny (*Waterloo and Crimea*); Venus (*Mercury*).
Krassovska, Nathalie	Odette (*Swan Lake*); Sugar Plum Fairy (*Casse Noisette*); Giselle (*Giselle*); Milan Ballerina (*Gala Performance*).
Mulys, Gerard	Albrecht (*Giselle*).
Nijinsky, Kyra	Mortal under Neptune (*The Planets*); Marguérite (*Mephisto Valse*); Young Girl (*Le Spectre de la Rose*).
Slavinsky, Tadeo	Bluebird (*Aurora's Wedding*); Player (*Le Rugby*).
Thomson, Norman	Prince Siegfried (*Swan Lake*); Mazurka (*Les Sylphides*)
Trailine, Boris	Prince (*Casse Noisette*); solo variation (*Coppelia*).
Woizikowsky, Léon	Officer (*Waterloo and Crimea*); Bluebird (*Aurora's Wedding*); Harlequin (*Le Carnaval*).

FIRST ARRIVAL: Tamara Karsavina, who was the Marie Rambert Dancers' first guest ballerina, with Harold Turner in the Valse from Fokine's Les Sylphides. *They danced together in the first seasons at the Lyric, Hammersmith. Photo: H. Haas*

NIJINSKY'S DAUGHTER: Kyra Nijinsky went to the Ballet Club as a guest artist after Markova left.

FONTEYN IN NOTTING HILL: Les Sylphides *with Margot Fonteyn, Frederick Ashton and Elisabeth Schooling. The other work in which Fonteyn appeared at the Ballet Club was Tudor's* Lysistrata, *a complete contrast.*

HAPPY CALL: Nathalie Krassovska telephoning from the box office at the Mercury Theatre. Now Festival Ballet's ballerina, she danced for a season with Ballet Rambert.
Photo: Camera Press



RECENT ARRIVAL: Violetta Elvin and John Field, from Sadler's Wells, taking a call after The Sleeping Beauty *Rose Adagio when they were Rambert's guests at the Aix-les-Bains Festival this summer. John Chesworth, Terry Gilbert and Ronald Yerrell are the other cavaliers.* *Photo: Georges Brun*

RAMBERTIANA

Cartwheeling round the world

THE expression of happiness and pleasure takes many forms. Some people dance and shout, some even cry, but few, if any, express their pleasure as does Marie Rambert—she turns cartwheels. These gyrations are now known all round the world, as she has performed them at various points on the way to Australia, in Australia, and on the way back.

It all started way back in the 'twenties when the Diaghilev Ballet was appearing at the Princes Theatre, London. Rambert used to get bored with the musical interludes between the ballets (today she regrets having missed them as many famous people played and sang in them), so one day when Smyrnov was singing, she escaped to the roof of the theatre. High up over London she performed three cartwheels, watched by Oswald Sickert (brother of Walter Sickert, the painter), his wife and Hilda Bewick (English dancer in the Diaghilev Ballet).

Luckily for all concerned, Diaghilev never heard about the incident. He did, however, see the cartwheels one evening when Rambert, having been entertained by him to dinner, performed a series of cartwheels down the corridor of the Savoy Hotel. Diaghilev was impressed but his only comment was, "You are not the only one who can show off" and promptly proceeded to execute a perfect second *arabesque*.

To celebrate the 30th anniversary of her marriage to Ashley Dukes, which occurred when she was in Australia (Dukes was in London), Rambert did three cartwheels on the stage of the theatre in Sydney, where the company were then appearing, the other 27 she did outside.

Other strange places where the Rambert cartwheels have been seen are: outside the National Gallery in the snow, on the stage of Covent Garden during the seasons of Colonel de Basil's Ballet, in the Strand after the opening night of the first season of Les Ballets des Champs-Elysées and in Rosebery Avenue when her own company were playing at the Sadler's Wells Theatre. Her most recent public performance was in front of Mozart's statue in Salzburg during the festival last August.

But she does not only perform cartwheels to express pleasure, she also does them in the privacy of her home because she knows that they help her to think and clear her brain. Today, approaching 70, she can do them as well, if not better, than when she first began her "cartwheel career" on the roof of Princes Theatre.

Old School tights

NADIA BENOIS, daughter of the great St. Petersburg designer and painter, Alexandre Benois, used to do quite a lot of designing for the Ballet Club and her designs for Tudor's *Dark Elegies* are still in the repertoire and as effective as ever. Her son, the famous actor and playwright Peter Ustinov, has made many historic remarks about Rambert.

About two years ago, at a dinner debate at the International Music Association in South Audley Street, he said, "If ballet dancers could wear old school colours, most of the tights in England would be covered with Madame Rambert's."

On another occasion during a discussion on the ballets of Anthony Tudor, somebody remarked on the "wonderful productions and such good team work." Here Peter Ustinov interrupted, "Surely you mean *Mim* work"—thus giving the correct pronunciation of the name by which Marie Rambert is usually known to her friends.

She locked him in

RAMBERT can be pleasantly ruthless in getting what she wants when she wants it. Probably she had heard, on one of her visits to Salzburg, the story of how Mozart was once locked up in a room by an impresario and not allowed out until the music for part of *The Magic Flute* was finished.

She herself did much the same thing during her company's visit to Australia in 1948. Her production of the last Act of *Casse-Noisette* was being prepared, and dancer Harry Cordwell was designing the decor and costumes. Impatient to hand the finished designs to the scene-painters and dressmakers, Rambert set Cordwell to work and locked him into a dressing room in the Princess Theatre in Melbourne. The key was produced at most mealtimes, but constant fear that Rambert might forget the inner man acted as a spur, and the designs were finished on time.

Augmented family

WHEN the first performances of Ninette de Valois' *Job* were put on, it was necessary for the Vic-Wells Ballet to borrow male dancers from Marie Rambert's Ballet Club. One day Rambert received a letter from de Valois; "Dear Mim, could you let me have your boys for *Job*? I wish to goodness he had had three sons and seven daughters. Then I could have provided the whole family myself." She meant, of course, from her company.

When Rambert "fluffed"

MARIE RAMBERT not only teaches and directs her company, but on one occasion took part in one of their performances in a way that will never be forgotten by those who had the fortune—or misfortune—to be in it.

It happened during the Ballet Rambert tour of New Zealand in 1948. Walter Gore, who usually spoke the narrative of Prokofiev's *Peter and the Wolf* that accompanies the ballet, could not be there one night. So Rambert, who declared that she knew the words by heart, took on the job.

The result was near-chaos, with Frank Staff's cast of animals trying vainly to follow such amplified commentary as: "What kind of a bird are you if you can't sing—I mean swim—no I don't—swim—no, sing—." Much of the complicated by-play was hastily improvised to fit the unpredictable changes in the wording, then there was a long silence broken by a flustered: "Oh yes, I'm sorry—just then a big grey wolf *did* come out of the forest—."

When it was over Rambert wore a sardonic smile. "Yes, yes, my dears, I know," she nodded. "For once, you can all criticise *my* performance!"

Stars in their courses

ALTHOUGH this number was originally intended to celebrate the 35th anniversary of the founding of Rambert's first school, there has actually been little written about the Rambert School. Over the years a number of people have been pupils of the school who made their mark in the world in many different spheres, as well as in ballet.

Audrey Hepburn, for instance, who starred in the film *Roman Holiday* and now at work on the film of Tolstoy's *War and Peace*, started her career in the Rambert School. Recently she wrote to Rambert thanking her for the help she gave her at the beginning because "the beginnings are always the hardest."

Peggy Cummings is another film star who as a child went to Rambert.

When Brigitte Hartwig first came over from Berlin as a child she studied for a long time at the Rambert School. Today that child is known to millions as Vera Zorina, under which name she danced with the De Basil Ballet and later in films and musicals.

Agnes de Mille, who has done so much to raise the standard of choreography in musicals in America from *Oklahoma!* onwards, was a student with Rambert for two years and also appeared in the company. She has written brilliantly and wittily about this period in her book *Dance to the Piper*, which in spite of the fact that it does not always show up Rambert in the best of lights, is a book which has given Rambert herself enormous pleasure—"Aggie writes so well and so truthfully, how could one mind?".

An unusual Rambert pupil was Peter Scott, son of the explorer and himself a most distinguished painter of birds. As a child he learned eurhythmics and dancing at the Mercury Theatre studio.

On their all too rare visits to London, dancers such as Rosella Hightower, Marjorie Tallchief and Violette Verdy go regularly to learn from the lady who for many years rocked the cradle of British ballet.

OVER SHE GOES: Marie Rambert performing the most recent series of her famous cartwheels, which are described on this page. Photo: Kenneth Russell

COVER PICTURE

This month's colour cover, by DEREK ALLEN, is of Marie Rambert taking a call after Antony Tudor's ballet *Gala Performance*. Behind her are the three contemporary Rambert ballerinas: Gillian Martlew as the Milan ballerina, Noreen Sopwith as the Paris ballerina and Beryl Goldwyn as the Moscow ballerina.

ETUDES

First performed by Festival Ballet on August 8, 1955, at the Festival Hall. Choreography, Harald Lander; Music, Knudaage Riisager (freely adapted from Czerny's *Etudes*).

Cast

TONI LANDER JOHN GILPIN NICHOLAI POLAJENKO ANTON DOLIN

Anita Landa, Noël Rossana, Daphne Dale, Marilyn Burr, with Mary Duchesne, Pamela Hart, Joyce Lyndon, Christina Martin, Jeannette Minty, Dianne Richards.

Janet Overton, Roma Duncan, Hazel Coward, with Paula Gareya, Maretta Grace, June Greenhalgh, Monica Leigh, Andrée Millaire, Anne Morrell, Anne Rowse, Diane Westerman, Judith Williams.

Louis Godfrey, Keith Beckett, with Petrus Bosman, Geoffrey Davidson, Ronald Embler, Russell Kerr, Jeffrey Kovel, Donald McAlpine, Maurice Metliss, Brian Scott, David Scott, Leon Ward.

(Etudes *was originally created for the Royal Danish Ballet and given at the Royal Theatre, Copenhagen, on January 15, 1948; later version the Paris Opéra on November 19, 1952.*)

CHOREOGRAPHY

THIS is a ballet about ballet. That old critical chestnut about plotless works being " nothing more than classroom exercises " comes triumphantly home to roost in a flurry of panting wings and mixed metaphors. For Harald Lander's *Etudes is* " nothing more than classroom exercises "—well, nothing much more. And the result, against most of the known rules of the ballet game, is theatrically exciting.

The ballet, which was seen in London for the first time last year in the Paris Opéra version, is introduced by a small girl in a tutu doing a *plié* and a *révérence* in front of the curtains. The curtains part and the audience is transported not to the never-never land of ballet's make-believe but to the heart-breaking sweat-shop of its reality—the classroom. There at a *barre* are two lines of girls doing the *pliés* and *battements* of their never-ending apprenticeship.

Lander's *Etudes* is just what its name suggests, a series of studies in ballet. The 18 fragments, some of them linked but some separate dance movements, which make up the work, range from the bar-work of the first three studies, to centre practice and extended passages of dance invention, partly Romantic and partly Neo-Classical in mood and inspiration.

Pas de deux, *trois*, *quatre* and *Pas de* think-of-a-number, are joyfully mingled with variations for the soloists and *ballabiles* for the *corps de ballet*. The ballet is topped off by a long *finale* of dexterous complexity, in which the shifting masses and darting *diagonales* of the dancers are manoeuvred by their choreographer in a last trump of virtuosity which looks like how a full-blast organ toccata sounds.

Stylistically, of course, the ballet is all at odds with itself. At one moment we are watching the naïve syllables of the basic dance vocabulary, at another a gossamer-light Romantic " mirror-dance " and Bournonville-style *pas de deux* (Studies 6 and 7), and at yet another an Ivanov-like *ensemble* (Study 13). However, this ballet is a Danish *smorrebrod*, so the diversity of the ingredients need worry none but the weak-stomached.

The choreography is rarely so brilliant as to be unforgettable, and once or twice it teeters on the brink of banality. It is the total effect that is compelling rather than individual details, and the total effect of an athletic young company running through its paces, expressing little more than animal delight in their own cleverness, is such as to give the audience a thrill of vicarious pleasure at their sheer accomplishment.

DANCING

THIS ballet was first produced in 1948 for the Royal Danish Ballet and revived (and revised) for the Paris Opéra in 1952. It is a ballet designed to show off the technical armoury and resources of big State companies. Fashioned as a formidable display piece, any performance less than excellent would appear disastrous.

Despite its difficulties, Festival Ballet triumphantly, and perhaps a little unexpectedly, rode its technical storm. This achievement was enhanced by the considerable difficulties imposed on the dancers by the Festival Hall stage, which is almost entirely lacking in wing space, thus making some of the fast *diagonales* as much a test of nerve as skill.

Perhaps the company was inspired by the unequivocal challenge of the choreography, or perhaps by the remarkable performance of Toni Lander in the leading rôle, which she created in Copenhagen.

Hers was one of the truly notable performances seen since the war. Charming and delightful, never coy, never simpering, *tours de force* thrown off with reserved power, everything executed with easy grace, Lander sailed through the ballet like a queen, or rather, since regality was a quality not demanded or offered, like a lady president.

The other soloists were also well up to the ballet. Gilpin, never better, was a smooth, whirring dynamo in stamina, and a winged Mercury in speed. Polajenko proved admirable in support, with well-placed *double tours* and impressive *batterie*, and Dolin partnered Lander in the Romantic *pas de deux* with the authentic style one would expect.

Yet the principals' work could not have saved the work from failure if the rest of the company had not played their far from easy part. The performance of the *ensemble*, despite the odd blemish here and there, made the ballet an almost total success, which need fear no com-

ROMANTIC PAS DE DEUX: *Toni Lander and Anton Dolin in the Sylphide episode in Harald Lander's* Etudes.

CHARACTER PAS DE DEUX: *Toni Lander in the Mazurka episode with John Gilpin.* *Photos: Vivienne*

FROM THE WINGS: Five pictures, taken from the wings of Festival Hall stage during a performance, by Anthony Gilpin, John Gilpin's brother and the company's stage-manager.
(*top left*) *Gilpin in the finale;* (*centre*) *Polajenko doing* brisés volés *with Keith Beckett leading the male* corps *in* jetés; (*right*) *the girls in part of the* Mazurka *episode.*
(*bottom left*) *the* corps de ballet *again in the* Mazurka *scene*; (*right*) *Marilyn Burr, John Gilpin and Jeannette Minty at the end of the* fouettés.

parison with the version given by the Paris Opéra.

A triumph for Lander, for Dolin the company's director, for Beriosoff its ballet-master, but above all a triumph for the five-year-old company itself.

Clive Barnes

MUSIC

THE Austrian composer and pianist Karl Czerny (1791-1857) was a pupil of Beethoven, the teacher of Liszt and, indirectly, of generations of pianists.

For although he wrote over a thousand works, he is chiefly remembered for his "Complete Theoretical and Practical Pianoforte School," the exercises and studies he composed to illustrate his teaching method, and which have never been surpassed. Ranging from the simplest five-finger exercises to almost diabolical difficulty, many of these little pieces are, considered purely as music, highly original and attractive.

The idea of arranging a ballet score from them was first tried by Frank Staff in his *Czernyana* (1939) for Ballet Rambert and which ran into a second edition, *Czerny 2* (1941), elements of which were later incorporated in the earlier work.

Lander's ballet appropriately makes use of several of the more elementary *Etudes* for its opening *barre*-work sequences, the music gradually increasing in interest and complexity as the choreographic temperature rises, with the dancers giving visual form to Czerny's formidable "School of Velocity." Only in two instances did the choice of material coincide with Staff's in his revised *Czernyana*.

The arrangement and orchestration by the Danish composer Knudaage Riisager (his *Quarrtsiluni* opened the Royal Danish Ballet's 1953 Covent Garden season) gave the choreographer what he needed, while lacking the necessary lightness of touch. Instead of attempting a straightforward treatment, which would have enhanced Czerny's lyrical inventiveness and from which the ballet would no doubt have benefited, Riisager has sought to impose his own musical personality on the intriguing little works. The result is a discrepancy of style, with Czerny's melodic charm frequently masked by incongruous harmonic astringency. Only in Riisager's brilliant use of the beautiful B Flat Major Study (No. 4 from Book 1 of *The Art of Finger Dexterity*) did I feel that he had completely justified his approach.

Riisager once wrote the music for a puppet ballet with the mathematical title "$x \cos d + y \sin d = 1$'." In *Etudes*, KC + KR certainly does not add up to any very homogeneous or positive quantity.

David Hunt

DECOR

ETUDES is one of the best designed works Festival Ballet have yet given in the Festival Hall—paradoxically it does not appear to have been designed at all. The temporary stage in Festival Hall is of such dimensions as to play havoc with the work of most designers.

But although there was little apparent designing on this occasion, a great deal of care and thought must have gone into planning the costumes and the lighting. It seems a pity, therefore, that somebody has not been given the credit. Bernard Daydé was originally announced as designer and was seen around during the rehearsals, so presumably to him much of that credit is due.

The less scope there is for the designer, the more difficult his task becomes. The extravagance of *Scheherazade*, for instance, would make a designer's field-day compared with this work using practice *barres*, empty stages and traditional ballet dresses. Yet never has the unsympathetic, shelf-like stage been used with greater simplicity or to greater effect. Though the work is in monochrome—some girls in black tutus, some in white, some in Romantic Sylphide dresses, some boys in grey, some in white, and all set against black velvets and a cyclorama—colour never appears to be lacking.

The 18 studies are sensitively lit—some dramatically, some romantically. Sometimes the dancers are " spotted " in groups, at other times the stage is suffused with light. The gradual mounting climax of the ballet is paralleled in the lighting-plot, the work ending in a blaze of light.

When *Etudes* was given by the Royal Danish Ballet in Copenhagen it was elaborate and well-suited to the stage of the Royal Theatre. When Lander mounted it for the Paris Opéra the designing was makeshift and shoddy. Festival Ballet's simple presentation has a unity that was never noticeable in the Paris version.

Peter Williams

A Peeress and some Diaghilev

One of the most important tasks in collecting material for the Diaghilev Exhibition, which Richard Buckle mounted in Edinburgh and London, was to contact the many designers who worked for the Diaghilev Ballet. This month, Buckle's search takes us into the homes of three artists who designed some of the company's most celebrated productions. This is the third instalment from Richard Buckle's* In Search of Diaghilev *(to be published in November by Sidgwick and Jackson, at 30s.) from which* Dance and Dancers *has acquired the first rights to print extracts.

Lydia Lopokova (now Lady Keynes) as the Can-Can Dancer from Massine's La Boutique Fantasque, *a role she created.*

Lilac fairy in retirement

LYDIA LOPOKOVA was the only survivor of the great days who no longer took an active part in the world of ballet. She still liked to go to the ballet—as, indeed, to plays and films—and she liked to hear about all that was going on, but she would co-operate no longer. She felt she had earned a little peace and quiet in her old age: and, luckily for her, she had no need to teach to earn a living. She had married Maynard Keynes, who, as a sideline and distraction from his idealistic lifework of steering Britain's economy into liberal channels, had amassed a fortune.

She was the only Diaghilev ballerina to become a peeress; but, what was more important from my point of view, she had married into the Bloomsbury circle, and the portraits of her which Keynes had commissioned from his friends enabled me to bring important English painters within the scope of the Exhibition.

Lydia Lopokova is as effervescent in her love of life as mistress of Tilton as ever she was when mistress of the Alhambra stage. She sits there learning poetry, surrounded by books, shoes, stacks of mysterious tinned foods sent as tribute from America, and by her husband's collection of Impressionist and Post-Impressionist pictures.

Nothing would lure her from her fireside to come to the opening of our Exhibition—but later on I found her one morning queueing up, before the doors were open, with a lot of boy scouts. She likes to be cosy, comfortable and alone; with cigarettes beside her, and the consoling downs outside her window; and she is tended at mealtimes by two rosy elves, her housekeeper's children. Nevertheless one is always sure of a warm welcome at week-ends; for she says: "I like to be alone, yes I *do*; but I must have a man for Sunday lunch."

Versailles, Benois' Mecca

THE studio of Alexandre Benois is in a desolate district near the Pont de Mirabeau. Like most studios it is an odd shape, with big windows. There are bookcases and portfolios stacked tidily against the wall, a few eighteenth-century and early nineteenth-century portraits of the Benois family, a rococo costume design by Bakst and some small paintings of the *Mir Isskustva* group. Sitting on a minute settee in a corner beside the master, and drinking tea served by his daughter, I noticed above his head a small and jewel-like watercolour of a park with fiery autumn trees by Somov.

Alexandre Benois is 84. His family was of French origin and his art and sympathies have always been directed westwards—towards Versailles. Grigoriev once said to me of him, affectionately, *"Il est un vrai marquis!":* by which epithet I think he was not trying to suggest any egregious foppishness or preciosity, such as Molière attached to the title, but rather the tolerant, humorous, worldly scepticism and connoisseurship of an eighteenth-century *philosophe,* who had known *la douceur de vivre.* Bent in two, like the sorcerer in a fairy-tale, Benois is neatly dressed in a dark double-breasted suit, the front of which hangs down, unbuttoned; he wears the rosette of the *Légion d'honneur* and a knitted skull cap. He has big, expressive features, white hair and moustache, dark, shrewd and twinkling eyes. He can speak perfectly good English if he wants to—and I was touched when he once or twice called me, as if I was a very small child, "dear." I am certain, too, he can speak perfect German and Italian. For he is a highly cultured man, more so, probably than any other friend of Diaghilev's; an amateur of *all* the arts, and an authority on the history of painting and architecture.

M. Benois was kind and encouraging to my plans, but I detected—or perhaps only imagined—that he had reconciled himself to what he considered the inflated posthumous fame of Diaghilev by turning it into a private joke. He complied, protesting mildly, with my demands that he should design a frontispiece for our catalogue; and the arrival in London a few months later of this enchanting and exactly appropriate wash-drawing in an ordinary, slightly battered envelope was one of the most exciting moments of my year.

It was done in sepia and blue-grey wash; and represented the Magician from *Petruchka,* lifting the curtain of a little rococo theatre to reveal, in the formal garden of Armida, Rinaldo courting the Doll from *Petruchka,* watched by the crowned and sceptred Boris Godounov. Petruchka himself, finger to lips, looks under the curtain, hushing the audience; while above the marbled proscenium a male and female harlequin support an admirable *tondo* portrait of Diaghilev in top-hat and white tie, flanked by smoking *censers.* It was in the excessive adulation which the *censers* seemed to imply that I again suspected a hint of mockery. Was not Shoura, two years senior but still alive, pulling young Seriozha's immortal leg?

I plied the old gentleman with questions about the whereabouts of his various works, and spent an hour going through a big portfolio, crammed with designs for the scenery of operas, ballets and plays; then, looking up, I saw I had exhausted him, and took my leave.

The fakes of Bakst

WE all know how the violent colours and fantastic outlines of Bakst changed the appearance of women and their drawingrooms for a whole generation—a harem in every home!—and Lady Juliet told me how Cartier began to set sapphires with emeralds, and how, overnight, the windows of Harvey Nichols blossomed in purple and red.

The profound impression made by Bakst on the sensibilities of his contemporaries was brought home to me by the number of fake-Baksts I was always being offered. There must have been a market for these luscious productions.

I got to know the work of one indefatigable faker quite well. He had a very personal style, with something of Bakst's colouring and distortions: but he drew badly with a soft black pencil. All his fakes were inspired by the Veronese costumes for *La Légende de Joseph,* and signed BAKST quite clearly. There is one in the Victoria and Albert Museum: and, to my dismay, a dozen arrived in Edinburgh from the Carr-Doughty Collection, which, because I knew there were some fine genuine Baksts in it, I had taken on trust and put in the catalogue.

In addition to the fakes there were a lot of bad copies about. These poured in from all over the home counties; and I made an excursion one wet Sunday to Ascot to look at a whole series which must have been made by a sexually precocious but artistically backward child of six. To the just recognisable nymph from *Daphnis et Chloé,* with her bare breast and drifting draperies, he had given the most vicious, high-heeled patent-leather shoes. I came to the conclusion that men, women and children had spent the years just before, during and after the first world war copying designs by Bakst out of fashion magazines in wishy-washy watercolour.

Leon Bakst must have been an endearing and rather pathetic character. Diaghilev continually disappointed him over commissions or failed to pay him for work done, but always managed to coax him back when he needed him.

There is a design by Bakst in the Victoria and Albert Museum which always puzzled me and which has hitherto been wrongly catalogued: Boris Kochno threw light on this in Edinburgh, and, incidentally, on the final quarrel between Diaghilev and the artist. It represents a mid-nineteenth-century Russian drawingroom, stuffy and over-decorated; and it was always supposed to be the setting for a projected ballet on a theme from a poem by Lermontov. It did not look at all like a ballet setting, and

Kochno's explanation made clear that it was not.

Bakst, he said, was unwilling to accept the task of designing the huge production of *The Sleeping Princess,* which Diaghilev insisted that he should, Benois being in Russia, because in 1921 he was anxious to be up to date and design one of the newly commissioned modern works. He had been disappointed over *La Boutique Fantasque* two years before, which Diaghilev had given to Derain after Bakst had made a whole set of sketches for it.

Diaghilev, Bakst and Kochno were at Bournemouth for a few days' holiday, and discussed the matter. Finally Bakst consented to tackle *The Sleeping Princess,* on condition that he should design *Mavra,* the new one-act Stravinsky opera for which Kochno had written the scenario after a poem of Pushkin, as well. An agreement was reached; and this watercolour was Bakst's project for *Mavra,* made at Bournemouth. Subsequently Diaghilev broke his word, which he had probably always intended to do, and gave *Mavra* to Leopold Survage. After *The Sleeping Princess* Bakst never forgave Diaghilev or spoke to him again. He died two years later.

Love of the contemporary

I was careful not to mention the name of Larionov to Benois or that of Benois to Larionov. St. Petersburg and Moscow are still very far apart. A visitor to the old house in the Rue Jacques Callot, on the Left Bank, where Larionov and Gontcharova live, climbs five spiral flights and knocks on an impenetrable-looking door.

After a mysterious pause he hears movement and sounds of a discussion in Russian. Then the door opens a little, and he is scrutinised by the calm eyes of Nathalie Gontcharova.

The interior of the apartment is unique. No walls and almost no ceilings or floors are visible: the three rooms and the little vestibule are crammed from top to bottom with piles of books, parcels of drawings, pictures, portfolios. The visitor feels like a robber in the tomb of an Egyptian king. But a narrow path has been left for him through the dusty stores of treasure, and this leads to the bed of Pharaoh-Larionov.

No one is more devoted than Michel Larionov to the memory of Diaghilev; and he reveres him for exactly what Benois disapproved of—the determination to be contemporary and up to date. Larionov praises Diaghilev for outgrowing his admiration for the kind of sensitive pastiche of baroque and romantic stage design in which Benois and his St. Petersburg friends excelled: Benois thinks Diaghilev was completely taken in by Larionov's combination of Russian folk art with cubism and other revolutionary elements.

I imagined from the way Larionov talked that, like Diaghilev until his death, he had remained a youthful, open-minded anarchist. (When I told him about the pillared hall Leonard Rosoman was decorating for the Edinburgh exhibition, I said it would be a contemporary interpretation of baroque, and he exclaimed "Contemporary! That's the important thing.")

EMINENT ASSEMBLY: Two generations representing successive phases in the Diaghilev Ballet's history. Leonide Massine (left), who followed Fokine as Diaghilev's principal choreographer. Nathalie Gontcharova (seated), whose designs together with those of her husband, Michel Larionov (light suit, standing) opened up a new approach after the period of Leon Bakst (extreme right) and Benois. Igor Stravinsky (seated with dog) composed music for the Diaghilev Ballet from the beginning right up until 1928.

The wonder of a growing onion

NATHALIE GONTCHAROVA has the devoted air of a nun. Her grey hair, parted in the middle and dragged back in the humblest way, her anonymous black dress, her folded hands, her silent entries and exits—everything about her conveys an impression of reticence and withdrawal. Perhaps she guessed that I was thinking about her, as she came and went, fetching paintings and portfolios at the behest of Larionov, for she gave me a secret smile, and said: "I am invisible, like the servants in Chinese plays." She was growing an onion in a flower pot, which caught the sun on her narrow kitchen window-sill; and in the earth around it she had planted grass. She pointed out to me how the grass advanced to a certain distance of the onion, and no farther, leaving a respectful circle of empty earth. I thought I could not have been shown the Sistine Chapel or the Crown Jewels with more rapt wonder.

On my first visit to this dear couple I had planned to spend an hour or two with them: but I soon realised that time does not exist in a hermitage. First, although I had just eaten an enormous luncheon I had to be plied with cakes, and—because I was coughing—with sweet wines and syrups mixed with warm water. We talked; and it was four hours before I could bring them to look out the designs I needed for the Exhibition. Then, the question was to find them! Which room? Which stack? Which bundle? Some of the works I made notes of on my first visit could not be found when I went again; and the pictures that eventually arrived in Edinburgh were not all the same as those I had catalogued some weeks before!

The accumulation of wealth or possessions had never meant anything to these simple people, whose lives had been rich in *wonder*: never had they paused to take thought for the morrow.

NEXT MONTH: Cocteau in Cannes—Picasso after dinner—Elusive portrait of Falla—Rush in Edinburgh—Fight in London.

NOBLE GARDENS: Scene 2, *when the Gobelin tapestry comes alive, from* Le Pavillon d'Armide, *designed by Alexandre Benois. This ballet formed part of the Diaghilev Ballet's first programme at the Chatelet Theatre in Paris.*

BACKGROUND FOR THE SPELL: Leon Bakst's conception of a palatial garden in his first-act setting for The Sleeping Princess. *Both designers have obviously been inspired by the fantastic topiary of the* 18*th century landscape gardener, Le Nôtre.*

curtain up!

An enterprising venture

THE London Ballet Circle is a most enterprising organisation. Its latest venture is to sponsor two performances of ballet, at the Fortune Theatre on September 30 and October 1, under the direction of Kathleen Crofton. Hélène Constantine (previously with Les Ballets des Champs-Elysées and Ballets de Paris), Julia Farron, Gilbert Vernon, Peter Wright and Donald Barclay will be supported by a company of about 20 dancers.

John Cranko is arranging a ballet to Stravinsky music and Rupert Doone will also mount a work to the same composer—*Les Bagatelles* (which also has some Puccini music). Peter Darrell is arranging a ballet to Fauré music, while members of the Pavlova company are together reviving Drigo's *The Magic Flute* with choreography after Petipa-Ivanov. This latter ballet was never given out of Russia except by the Pavlova company.

These performances should do quite a lot to lessen the ballet-blank which is descending on the London autumn.

Ballet-less Autumn

WITH the exception of the Chinese Opera and the Pilar Lopez Spanish Ballet, both of which Peter Daubeny is bringing to the Palace Theatre, London, in the next three months, will have its longest spell without ballet since the war. It seems ironic that the Sadler's Wells Theatre Ballet begin their new régime of almost constant touring just when they might have done better business in London than ever before. On the other hand, the Provincial cities will have three companies to choose from—the Theatre Ballet, Festival and Ballet Rambert—and each company will find itself up against strong competition. No longer will anyone be able to get away with second best in the Provinces.

The audiences in the Provincial cities, who have long been complaining that they do not get enough ballet, have now little cause for grumbles.

HAREM SKIRT: At a party in Barcelona, Pilar Lopez talks with Spain's leading dance critic, Alfonso Puig. Pilar Lopez will make a welcome return to London on November 14 at the Palace Theatre. Photo: Toni de Sala

SUMMER INTERLUDE: George Skibine, of Le Grand Ballet du Marquis de Cuevas, playing with one of his twin sons, Alec, on the beach at Deauville. Skibine and his wife Marjorie Tallchief had their twins with them while the company was giving its annual season in Deauville.

The Paris season of the company opens in October, lasting through until December. During the early part of the season, Alicia Markova will appear for the first time in Bournonville's La Sylphide, *and Ana Ricarda will mount a new ballet on a Spanish theme to be designed by a Spanish painter. Photo: Lido*

Long-distance recitals

MORE than 500 miles for each performance—that was the average distance travelled during this summer's tour of South Africa by Nadia Nerina and Alexis Rassine. These two Sadler's Wells dancers toured their homeland three years ago with great success. This time they repeated their triumph, travelling nearly 35,000 miles to make 65 appearances. Their repertory included *L'Après-midi d'un faune* as well as the usual classical excerpts.

Some day some enterprising person might give a gala concert of all the dances given by Sadler's Wells dancers never seen in this country. In addition to the above, the programme could include: *Le Spectre de la Rose* (Grey, Field), *Don Quixote pas de deux* (Elvin, Field), Yugoslav folk dance solo (Somes), *The Entry of Madame Butterfly* (Fonteyn).

Stereosonic Leaves

AT the Radio Show in August I heard a recording of the four orchestrated Chopin works to which Pavlova created her ballet *Autumn Leaves*. The performance was conducted by Efrem Kurtz, for many years Pavlova's musical director. Called *Homage to Pavlova, Number 1,* this is one of HMV's new Stereosonic tape recordings and is part of a programme of music from the Pavlova repertoire which will later be released on an LP disc to commemorate the twenty-fifth anniversary next January of Pavlova's death.

The price of popularity

WHENEVER Festival Ballet put on *Prince Igor* during their last London season, there was always a section of the audience that started to hum, nod and turn to his or her neighbour. Quite a rustle and scuffle there was. It happened, of course, at the moment when the orchestra played the tune that has become so popular as "A Stranger in Paradise" in the musical, *Kismet*. Such is the power of popular music, though we doubt whether Mr. Borodine would have been too pleased.

Some end-of-term this!

WE cannot but admire the *sang froid* of the critic who, unmoved by the fireworks of Festival Ballet's production of *Etudes,* suggested that it was the kind of thing a ballet school might mount as an end-of-term display. We wish our colleague would whisper the name of a school capable of presenting such a spectacle. Then we should know what to tell those hopeful mothers who persistently want to know where their hopeless daughters can be trained.

Hatches and matches

COINCIDENCE: two male dancers, both old friends, both became fathers on the same day—August 28. David Paltenghi (ex Sadler's Wells principal male dancer, now producing films) and his wife, Dr. Pamela Walsh-Mason, had their second son. David Davenport (ex Sadler's Wells dancer now in *Kismet*) and his wife, Margaret, had a daughter.

IT almost looks as though Festival Ballet is some sort of Marriage Bureau, for hardly a month passes without one of its members becoming engaged. Monica Leigh will soon leave for America to marry Sydney Kaufmann, a member of the orchestra during the American tour. Christina Martin is to marry Warren Hellman, the son of a millionaire who is head of a San Francisco bank. Anita Landa, with the company when it first started and now a principal soloist, is on temporary leave of absence and will marry Michael Hogan (previously with Sadler's Wells Theatre Ballet and Festival Ballet) in Paris.

Gluck's DON JUAN

Don Juan (Gluck). Vienna Symphony Orchestra (Rudolf Moralt). Nixa WLP-5028. 12in. 36*s.* 5½*d.*

GLUCK's reforms in the field of opera have long been recognised as having laid the foundations of modern opera. This important new release should draw attention to the fact that he has an equal claim to be regarded as the father of modern ballet music.

His *Don Juan,* first produced at the Kärntnertor Theatre in Vienna on October 17, 1761, with choreography by the Italian Gasparo Angiolini, was claimed by its authors as marking a return to the pantomime of the ancient world and as the first ballet of its kind—a dramatic ballet in which dance was used economically for its expressive, symbolic possibilities, with no purely decorative embellishments.

Gluck's music, which is a masterpiece of the highest order, closely follows the development of the story with a powerful sweep of dramatic writing, at the same time heightening the atmosphere as well as expressing the emotions of the characters.

For many years the greater part of the music was believed lost until René Blum, acting on a suggestion of Roger Desormière, the conductor, instituted a search which eventually resulted in the discovery of a score, tattered but complete, in Berlin. Fokine's version of the ballet, which followed Angiolini's scenario (based on Molière's play *Don Juan*), was first given by the Blum Ballet at the Alhambra Theatre in London in June, 1936, with decor by Mariano Andreù.

There have been no post-war productions of the ballet and this first complete recording should come as a revelation to those who have never heard the score. The performance is carried through with appreciation for the music's beauties and with wonderful vitality, and although the recording is a little metallic in tone, this can easily be overlooked. The costume designs on the record sleeve, incidentally, have been copied, with slight alterations, from Andreù's and some acknowledgement of this should surely have been made. This is a record which nobody seriously interested in ballet music can afford to miss.

Ravel in Spain

Ravel: *Rapsodie Espangole, La Valse.* Saint-Saëns: *La Princesse Jaune* Overture. Berlioz: *Béatrice et Bénédict* Overture. Lalo: *Le Roi d' Ys* Overture. Boston Symphony Orchestra (Charles Munch). HMV ALP1245. 12 in. 36*s.* 5½*d.*

AS far as I know, Ravel's evocative *Rapsodie Espagnole,* unlike his *La Valse,* has been used only once for a ballet. This was Hélène Kirsova's *Harlequin* a highly atmospheric dramatic ballet which successfully ignored the Spanish colouring of the music, and which was first given by Kirsova's Australian company at the beginning of the war.

Diaghilev in 1915 toyed with, but abandoned, the idea of producing a ballet to the music—perhaps he was put off by Gontcharova's projected decor and costume designs, which, to judge from those shown in the Diaghilev Exhibition, were certainly far from her inspired best.

There is very little to be said in favour of the Boston Symphony Orchestra's rushed and raucous performance and those wanting a recording will be far better off with von Karajan's version on 33CX1099, coupled with Debussy's *La Mer.*

FOKINE FURIES: A previously unpublished photograph taken during the final moments of a performance of the Blum Ballet's production of Fokine's Don Juan. *Gluck's music at this point is identical with the* Dance of the Furies *in his opera* Orfeo ed Euridice.

NEW RECORDS
Reviewed by DAVID HUNT

In *La Valse,* Munch makes the ball end in a cataclysm and his vulgarised treatment of the work, which has to be heard to be believed, is at the opposite remove from Ansermet's glittering performance reviewed last May. The three overtures are raced through with an equal want of sensitivity and subtlety.

Berlioz Sylphs

The Damnation of Faust—Minuet of the Will-o'-the-Wisps; Dance of the Sylphs. *Carnaval Romain* Overture (Berlioz). Concertgebouw Orchestra (Eduard van Beinum). Decca LW5176. MP, 18*s.* 0½*d.*

ALTHOUGH Berlioz wrote his "dramatic legend" *The Damnation of Faust* for concert performance, it is virtually an opera and its frequent stage productions have included many performances at the Paris Opéra, where it is still in the repertoire. The two justly celebrated excerpts given on this record—the exquisite music to which the Sylphs dance around the sleeping Faust, and the gossamer-light minuet to which the Will-o'-the-Wisps attempt to lead Marguérite to her doom—are among the composer's most magical inspirations and still await a choreographer of genius to supply a convincing visual counterpart in terms of human movement.

The performance brings out all the essential delicacy and imaginative quality of both pieces; and on the reverse van Beinum conducts a resplendent performance of the excitingly flamboyant *Carnaval Romain* Overture. The recording is bright and full.

Fistoulari's Giselle

Giselle (Adam arr. Henri Busser). London Symphony Orchestra (Anatole Fistoulari). Capitol CTL7097. 12in. 36*s.* 5½*d.*

FISTOULARI secures efficient but not particularly polished playing from the LSO; and his approach to the lovely old score, if not ideally sensitive, is nevertheless much more sympathetic than Blareau's on the Decca recording with the Paris Opéra Orchestra, reviewed in February, 1954.

But why does Fistoulari substitute a harp for the dramatically significant church-bell in the finale? A section of Hilarion's Act 1 mime-soliloquy with the sword, missing altogether on the Decca, has been retained; otherwise the numerous lengthy cuts made by both conductors are, curiously, almost identical.

The recording is beautifully clear and although perfect balance is not always maintained—the brass tends to blare in climaxes—at least the triangle is heard in proper perspective instead of looming larger than life, as it did on the Decca.

As well as the sections, well-known from present-day productions of the ballet, which have been tantalisingly omitted from the new recording, there is a great deal of charming romantic music in *Giselle* we never hear. Despite some obvious weaknesses, not surprising when you think that Adam took only a week to write it, *Giselle* is in its way a masterpiece and should be available on discs in its entirety. Mercury's recent absolutely complete *Nutcracker* set an example for the recording of full-length ballet scores, and the same company, incidentally, have a three-disc *Swan Lake* on the way. Why not all of *Giselle*?

English Composers

The Perfect Fool—Ballet Suite (Holst). *A Shropshire Lad*—Rhapsody (Butterworth). LPO (Sir Adrian Boult). Decca LW5175. MP, 18*s.* 0½*d.*

HOLST's brilliantly orchestrated ballet music is all that is ever performed nowadays from his comic opera, *The Perfect Fool.* It is in Holst's more popular picturesque idiom and should appeal to those with a taste for the same composer's *The Planets.* Performance and recording are exceptionally fine and on the reverse, Butterworth's haunting little Rhapsody, *A Shropshire Lad,* is equally well done.

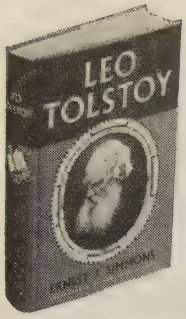
The performances were originally issued as part of a 12-inch, LXT5015, on which you can also hear Arnold Bax's tone-poem *Tintagel* (the music for Ashton's *Picnic at Tintagel,* choreographed for New York City Ballet) and Butterworth's *The Banks of Green Willow.*

Poor Petrouchka

Petrouchka (Stravinsky). Leopold Stokowski and his Symphony Orchestra. HMV ALP1240. 12 in. 36*s.* 5½*d.*

STOKOWSKI, who recorded a memorable *Petrouchka* before the war, seems to have outgrown his appreciation for the work. Tempi are almost invariably brisk, phrasing and dynamics grossly insensitive and the evocative pictorial imagery of passage after passage is completely missed in favour of a spurious aggressive excitement.

Add to this a badly balanced and strident recording which frequently muddies the brightness of Stravinsky's primary orchestral colours, and the result can only be called a dismal failure. Mitropoulos on Philips, or better still, Ansermet on Decca conduct infinitely superior performances in superb recordings. But why should there be three *Petrouchkas* available on LP with *Firebird* still unrecorded in its entirety?



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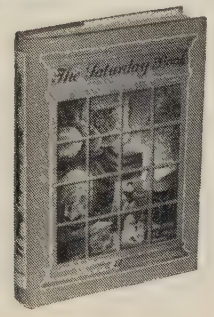

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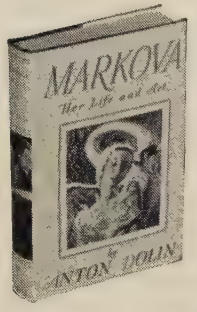

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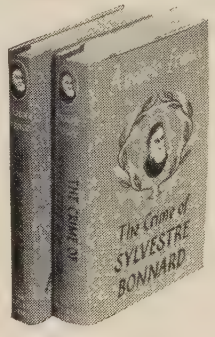

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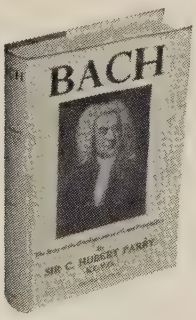

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SADLER'S WELLS BALLET

Holidays affect Sylvia

THE short season sandwiched between the annual holidays and the company's next American tour opened at Covent Garden on August 23 with Ashton's Sylvia.

Holiday hangover seemed to be affecting the company for the entire first Act. The *corps de ballet* made up an undisciplined bunch of nymphs, fauns and rustics, and even Fonteyn's Amazonian Sylvia seemed to be rather below her usual form. The only compensations were the nobility of Somes' Aminta, the deftness of Eros Grant disguised as an old sorcerer, and the charm of the Ironside brothers' setting.

By the time we reached Orion's grotto in the second Act, Fonteyn started to warm up and she entered the orgy with gusto, aided by the immaculate cartwheels of Shaw and Clegg as the attendant slaves.

Holidays were forgotten by the final Act which the company brought off with renewed vigour. Fonteyn's *pizzicato* variation was perhaps less finely modelled than usual but her *pas de deux* with Somes was exquisite in its realisation of the underlying emotion which makes it one of the most tender love passages in classical ballet.

It is so easy to overlook the work of the ballerina's partner on these occasions; but much of what success the evening achieved was due to Somes. He partnered with the self-effacement of Dolin and danced his variation with the lithe ease of Eglevsky; all this in addition to a handsome presence.

What a shame that so much energy by the whole company was mainly obscured by costumes which, apart from Fonteyn's pink tutu, are so unbecoming, and at moments even laughable in their absurdity!

S.A. tour gave Nerina poise

THERE is a great deal to be said for the overseas visits made by members of the Sadler's Wells Ballet—they always seem to return with added poise. After her months touring South Africa, Nadia Nerina returned to *Sylvia* on August 2 in splendid form. Although her characterisation has obviously been given careful thought, in this respect she does not project much further than mid-stalls. Her technique, on the other hand, is formidable—lovely clean line and immaculate finish to everything. This, in itself, makes her a most exciting dancer to watch.

Her first and second Acts were as perfectly danced as I have ever seen them, though she did not seem to enter into the orgy with much conviction. Her last-act *pas de deux* was less good, mainly because Rassine's partnering was a little unreliable. Her *pizzicato* variation needed more accent.

Apart from his less than usually good partnering in moments of the *pas de deux*, Rassine danced well as Orion. Even so, he failed to leave any lasting impression, as do Somes and Chatfield in this role.

Otherwise the faults of the opening night added up to stalemate. The make-up of the male *corps de ballet* is dreadful.

Mixed-bag Giselles

IN a week that must constitute some sort of a *Giselle* record (3 at Covent Garden, 4 at Festival Hall), the Sadler's Wells Ballet showed two ballerinas in the title role—Elvin and Fonteyn. The Elvin performance was a disappointment as she seldom appeared to belong in the environment of the ballet. Everything was very correct and, apart from occasional Odette undulating arms, well danced. But there was no impression of her having "felt" the role. As Albrecht, Field mimed convincingly.

Apart from Farron's Bathilde and Edwards' Hilarion and Linden as Myrtha, this whole production has come to lack meaning to a singular degree. None of the *corps* reacted convincingly to the tragic situation and there seemed little reason for anything anybody did.

On the final night before leaving for America, Fonteyn and Somes danced the principal roles. The first Act was as good as any I have ever seen, the mad scene in particular reaching very great heights of drama.

HUMAN PUPPET: Tokuho Azuma as the Puppet O-Shichi with Masaya Fujima as her Manipulator.
Puppets play a very important part in the Japanese Kabuki Theatre. This is one of the numbers given by the Asuma Kabuki company now at Covent Garden. A full review of their season will appear in our next issue.

By one of those odd twists of the theatre, the second Act "fell apart." Both Fonteyn and Somes became earthbound, as did the entire Wili troupe. There was seldom any feeling of affection between the two protagonists and everbody seemed to be performing in a separate vacuum. After the magnificent build-up of the previous Act, it came as an awful let-down.

Giselle was preceeded by Cranko's *The Shadow*, with Beriosova dancing superbly in the principal role and getting equally distinguished support from Chatfield as the boy and Anya Linden as the other woman. Some of the *corps* work has become a bit of a scramble and the pattern of the choreography blurred. **P.W.**

THEIR chartered plane having been delayed by one of those hurricanes with ladies' names, the company finally left for New York on Monday September 6, about 24 hours late. They left without Julia Farron, who had to remain behind owing to her mother's illness, and Elaine Fifield who had pneumonia. It is hoped that Fifield will be able to join the company later in the tour. Her roles will be danced in New York by Maryon Lane who thus gets the chance of creating *Madame Chrysanthème* in America.

After their trans-American tour (see Ballet Dates on page 34) and first full-length colour television performance of *The Sleeping Beauty* in the USA, the company open their next London season at Covent Garden on December 31.

FESTIVAL BALLET

Burr as Odette

IT is now some time since Marilyn Burr first danced Odette in *Swan Lake*, and a recent matinee provided an opportunity to see how far her early promise had been fulfilled. Her performance was well executed and free from tiresome affectation. Although she can be regarded as one of the best Odettes presented by this company, her portrayal projects too little emotion. This is far better however, than attempting to project too much, and given the right choreographer, her detached athleticism might prove a revelation in modern ballets. Polajenko's Siegfried had little to commend it apart from competent partnering. **C.A.B.**

An Albrecht still unsurpassed

IN *Giselle*, we have seen a great number of Albrechts, but even today, 25 years after he danced the role with Spessitzeva for the Camargo Society, Dolin has not been surpassed. At the Festival Hall on September 29 and 31, as Albrecht to Krassovska's Giselle, he seemed, if anything, better than ever. Here was a great lesson in projection, because not one tiny point could have been missed in the vasty reaches of Festival Hall. The narrative emerged crystal clear and the old ballet came alive, highly dramatic and moving. Dolin's dancing throughout, particularly in the second-act variation, had magnificent style.

Krassovska can usually be relied upon to give a good Giselle sometimes very good. She is touching in the first Act and her mad scene convincing. Her *adage* in the second Act was quite beautiful but her dancing otherwise was of uneven quality.

By the time she had danced her third, and last, Giselle of the season, her performance had become much smoother. Krassovska has been suffering from a bad knee for most of the season and this fact could not but help affect her work. Nevertheless on one evening I saw her give a really beautiful performance in *The Nutcracker* Act 2. As the Sugar Plum Fairy, she had the right mixture of delicacy and classical strength, so essential to this *grand pas de deux*.

The way to the stars

ONE of the most endearing features of Festival Ballet is the way in which the younger artists get a chance to show themselves. In Act 2 from Beriosoff's *La Esmeralda* (all that is now given of the full-length ballet), Marilyn Burr revealed a very real ballerina quality. She takes the stage with aplomb, and has the surety that tells of future stardom. She was slightly overshadowed by Toni Lander, who gave a

sparkling performance as Fleur-de-Lys. Burr was excellently partnered by Gilpin.

Starting off the season none too well, Gilpin improved steadily throughout and by the end had even capped his peak form. In *La Esmeralda, Le Spectre de la Rose* and in the fragment which was all I managed to see of his Albrecht in *Giselle,* he showed that, in addition to technique, he has gained stature as an artist. **P.W.**

Future plans

THE 6th Anniversary Gala came right at the end of the Festival Hall season and will be reviewed in full next month.

The company have done wonderful business all through their nine-week London season and which has been their most successful to date. After their English Provincial tour they leave for a season in Monte Carlo, during which Margot Fonteyn and Michael Somes will possibly appear as guest artists for one performance of *Swan Lake* Act 2.

Nicholas Beriosoff, who has done splendid work as the company's Regisseur since its inception in 1950, leaves during the next tour. His place will be taken by Serge Grigorieff and Liubov Tchernitcheva. They may mount two Fokine ballets for next year—*Le Coq d'Or* and *Paganini* are a likely choice.

Two male dancers from the Royal Danish Ballet have joined Festival Ballet. Flemming Flindt, generally considered to be one of the most promising of the young Danish male dancers, joined in time for the Provincial tour. Kjeld Noack will be with the company before the end of the year.

Dolin has mounted his *Pas de Quatre* on the Royal Danish Ballet in Copenhagen, *Giselle* and *Petrouchka* for Sonia Gaskell's company in Holland, and later he will produce *Giselle* in Jugoslavia.

There is every possibility of the company following their Monte Carlo season with a visit to La Scala, Milan. A further European tour and a return to Spain, where they are so popular, will keep them busy until they come back to Festival Hall next July.

DOWN TO EARTH: Eleanor King in the "Earth" scene from her Four Visions *originally created to Hindemith's First Sonata for Organ, but now given without music.*
Photo: Bartholomew Studio

BRAZILIAN RUSTIC MARRIAGE: The Bride (Agostinha Reis) and the Groom (Haroldo Costa) arrive in a cart in Country Wedding *which is based on folk dances from Sao Paulo. This was the one number new to London in the recent* Braziliana *season at the Piccadilly Theatre*

ELEANOR KING

Fragility in Modern Dance

THE Contemporary Dance Theatre Centre presented a recital by the American modern dancer, Eleanor King, at the French Institute on August 25.

Miss King has worked with Jose Limon and Doris Humphreys and she would be, I imagine, a really first-class supporting artist. She has a fragility unusual for a modern dancer; the poetical and mystical content of her pieces were always very well expressed. But sometimes the finer shades of meaning were lost as a step which had been most effective and apt in her *Four Visions,* for example, reappeared again and again in entirely different dances later in the programme.

When Eleanor King is on good terms with her music, and her choreography is simply planned and definitely sculptured in effect, she is an extremely enjoyable artist. But when her choreography rambles and resorts to padding and her interpretations become uninspired or repetitive, then she is tedious.

Invocation (Bela Bartók's two *Impressions* No. 7 and 8) and *Four Visions* (without music) were original and excellent, and beautifully danced. King's two English associate artists, Sally Archbutt and Molly Kenny, provided very strong support.

E. C. Mason

BRAZILIANA

Untethered vitality

WHEN this Brazilian group of singers, dancers and musicians arrived at the Stoll Theatre two years ago, fresh from Rio de Janeiro, they showed great vitality which obviously needed harnessing.

On August 9 this "All-coloured Ballet-Musical" returned to London, to the newly-decorated Piccadilly Theatre, after having toured over most of Europe. The programme was almost identical with that of the previous visit, but the production had been tightened-up and there were some new dancers. Yet somehow the whole thing again failed to "jell" completely.

The 12 numbers still seemed improvised and each went on far too long. The "professional gloss" which the programme informed us was given to the reorganised company by Mariano Norsky must have got rubbed-off somewhere.

Vitality, noise and colour can become indigestible. A surfeit of jungle drums becomes oppressive to the spectator tethered to his stall unable to answer their call and enter into the high jinks. The two big ritual numbers—*Candomblé* and *The Devil's Macumba*—seemed unending though each had really exciting moments.

The lighter numbers—*How a Samba is Born* and *Carnival de Rio de Janeiro*—which were so good at the Stoll, have become self-conscious and laboured. *Country Wedding*, not seen here before, became too naive after the charming entrance of the bride (Agostinha Reis) and her groom (Haroldo Costa) to make an acceptable first-act finale.

On the credit side were the performances of most of the company, specially the dancing of Bernia Baia and the singing of Nelson Ferraz. But the more we see of these shows, the greater genius we realise Katherine Dunham to be. She has taken the folksiness out of folklore and turned it into great theatre, providing the model upon which all such spectacles should be based if they wish to succeed with a general theatre audience. **P.W.**

EDINBURGH FESTIVAL

Danish kilts in Midlothian

THE statue of Sir Walter Scott in Princes Street must have smiled benignly down at the Royal Danish Ballet's production of *La Sylphide*. This alliance between romantic Scotland and romantic ballet gave the company a brilliant send-off for their first visit to the Edinburgh Festival. Margrethe Schanne, the embodiment of incorporeality, and Erik Bruhn, sleeked by America and rather more expressive than hitherto, were completely satisfying as the Sylphide and James, and Gerda Karstens' malevolent witch scored a triumph with the Festival public, as indeed did the whole company. The production, with cut-down scenery and minus the Sylphide's ascension to the heavens, coped well with the difficulties of the Empire Theatre.

It is a surprise that anyone considered Larsen's *Capricious Lucinda,* which completed the company's first programme, a suitable Festival offering. Complicated in conception, naïve in choreography, it was nothing more than a competently danced embarrassment.

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Scottish premiere of Ashton ballet

ASHTON's *Romeo and Juliet* to Prokofiev's music and with decor by Peter Rice, had its first British performance at the Empire Theatre on August 26.

The conflict between the Montagues and Capulets is possibly not enough emphasised, and the whole production misses the Renaissance heat and Elizabethan lyricism captured by Tudor a decade or so back in his Delius ballet for Ballet Theatre. Where Ashton shows his complete mastery is in the dances for the principal characters (particularly the lovers themselves) and for these we must forgive the sterile stylisation of the tripping dances for the *ensemble*.

The music was not well enough played by the Scottish National Orchestra, and Peter Rice's scenery was slaughtered by lighting that would have done a disservice to a tenth-rate pantomime.

Ashton has given the company a fine opportunity to shine, even though it might have been seen to even better effect had the choreographer chosen to present the *ensemble* with the realism that is a characteristic of their own old Danish ballets. The ballet has two complete casts for its solo rôles.

Mona Vangsaa made a touching Juliet and was partnered by young Henning Kronstam, a charming dancer who, as yet, cannot project his personality sufficiently for the Empire Theatre and, like quite nine-tenths of this production, was probably more effective in Copenhagen. He was outdanced and out-acted by Erik Bruhn, who made a remarkably successful debut in the part at the second Edinburgh performance. Bruhn's Juliet, Kirsten Petersen, had much of the same quality as Kronstam, and a re-shuffle of the pairs would have been advantageous to all four dancers.

The first-cast Mercutio, Frank Schaufuss, and the second-cast Tybalt, Fredbjorn Bjornssen, were both excellent, and the other rôles, on the whole more evenly matched by both casts, were all well danced and mimed. **C.A.B.**

See Napoli and live!

THE ever-welcome *Napoli* proved an immense success with Festival audiences. The company all danced magnificently, and I have never seen Borge Ralov (who gave his hundredth performance of Gennaro during the Festival), Inge Sand, Bjornsson, or Stanley Williams better.

Paired with *Napoli* was Lichine's *Graduation Ball*, a work much flattered by the performance it receives from the Danes. The ballet now revolves around the General and Headmistress to such an extent that when another dancer replaced Sven Erik Jensen as the gallantly decrepit General, much of the work's charm disappeared. Most of the other roles are notably well-filled, but neither Schaufuss nor Kronstam is quite right for the Drummer.

The only other ballet was Galleotti's old masterpiece *The Whims of Cupid*. First given in 1786, the ballet still comes up fresh and new. The riotous *finale* could have been choreographed by Massine for Diaghilev.

Other dance events during the Festival included the first appearance in this country of the Japanese Kabuki dancers, who will be fully reviewed next month following their Covent Garden engagement, and the first British public showing of the full-length Soviet *Romeo and Juliet* film with Ulanova. An event not officially sponsored by the Festival authorities was the debut of a new British ballet company, the West Country Ballet. This will also be reviewed in full next month. **C.A.B.**

SECOND-CAST LOVERS: Kirsten Petersen as Juliet, and Erik Bruhn as Romeo in Ashton's Romeo and Juliet. *They danced the parts for the first time during the Royal Danish Ballet's season in Edinburgh.*

Bruhn also appeared after the season on British television with Markova in Giselle *Act* 2, *later appearing with her in September in the full-length* Giselle *for two performances at the Royal Theatre in Copenhagen. He partnered her for the first time in this ballet during Ballet Theatre's spring season this year in New York. In December he leaves Copenhagen temporarily to return to Ballet Theatre.*

Photo: G. B. L. Wilson

TELEVISION

MUSIC FOR YOU

Given on August 15. Introduced by Eric Robinson. Production by Patricia Foy.
JOHN GILPIN and BELINDA WRIGHT in the *Casse Noisette* Act 2 *Pas de Deux*.

AFTER two attempts, only one of which was successful, at providing something different in the way of ballet in this programme, it was apparently decided to play safe by giving a familiar classical *pas de deux* danced by two stars of Festival Ballet, whose artists are seen all too rarely on television.

The *grand pas de deux* from the second Act of *Casse-Noisette* had been pruned for television purposes; only the *pas de deux* and *coda* were given, the solos were omitted.

Belinda Wright lacked something of her usual attack on this particular occasion.

John Gilpin as her cavalier danced and partnered admirably, his *tours* being executed to perfection. Unlike Belinda Wright he wore no wig and the effect was disconcerting.

The lighting and camera work were only adequate.

THE ROYAL DANISH BALLET
at the Edinburgh Festival

Given on August 22. Designed by Jack Norman. Presented by Philip Bate. Introduced by Svend Kragh-Jacobsen. The Scottish National Orchestra conducted by Johan Hye Knudsen.
Excerpts from: *The Whims of Cupid, La Sylphide, Far from Denmark, Kermesse in Bruges, Napoli, The Lifeguards of Amager.*

AGAINST a portrait of Bournonville, Svend Kragh-Jacobsen, one of the leading Danish critics, introduced the programme with a short summary of the achievements of the Royal Danish Ballet. His pleasing personality and the charm of his English held the programme together.

Four dances from Galleotti's *The Whims of Cupid*—Styrian Dance, Quaker Dance, Norwegian Jumping Dance and Negro Dance—were given from this oldest existing work in the European repertoire. For the greater part of the Quaker Dance (Gerda Karstens and Ole Palle Hansen), the cameras concentrated above the waist so that it was not easy to appreciate the comedy of the leg movements. The makeshift setting provided did no credit to anyone.

This same unworthy presentation marred the excerpts from five of Bournonville's ballets. Schanne and Bruhn danced two excerpts from *La Sylphide* against curtains and in almost pitch darkness. The perfection of their dancing could hardly be judged. And how strange, considering that elevation is one of the great features of the Bournonville school, that the cameramen should have persisted in using aerial shots. The result was that the dancers never seemed to leave the floor.

The Eskimo dance from *Far from Denmark* (never seen in England and to be revived in Copenhagen next year) showed a very shaggy Inge Sand and Fredbjorn Bjornsson giving a high-kicking number with great verve.

Three excerpts from *Napoli*—the Street Singer, the Storm sequence, a male variation from the *pas de six* of the last Act—seemed a pointless choice, specially to those who do not know the ballet, though they were given for all their worth by Ole Palle Hansen, Borge and Kirsten Ralov, and Stanley Williams.

Frank Shaufuss and Mona Vangsaa appeared in the *Grand Pas de Deux* from *Kermesse in Bruges*, which got the same treatment as the *La Sylphide* excerpt. Vangsaa has a fine sense of style and everything was cleanly and crisply executed. Shaufuss made a noble cavalier and a worthy partner.

The riotous reel from *The Lifeguards of Amager* finished the programme in a blaze of light. Niels Bjorn Larsen, the company's ballet master, led the group, who danced with great precision.

The announcement that this programme was given from a temporary studio hardly excused the "temporary" presentation of these distinguished visitors. **Nicholas Baker**

Macmillan's dance experiment

AN attempt to prove that "dancing can also be entertainment" is how Margaret Dale (ex-Sadler's Wells soloist, now Assistant TV Producer) describes the programme *Turned Out Proud*, which will be given on October 23.

It will be a dancing revue for which Kenneth Macmillan has devised the choreography. The various items, ranging through jazz and classical dance, will be given to the music of a number of composers. A famous actor will appear as an impresario who links the numbers together and the script has been written by Ian Dallas.

The five girls and four boys who will dance include Julia Farron, Gilbert Vernon, Annette Chappell, Henry Naughton and possibly Peter Wright, Sheila O'Neil and April Olrich. There is also a chance that Violette Verdy will appear. The whole entertainment is being designed by Richard Henry.

Macmillan's previous work for TV has proved so successful that this new experiment is awaited with keen interest.

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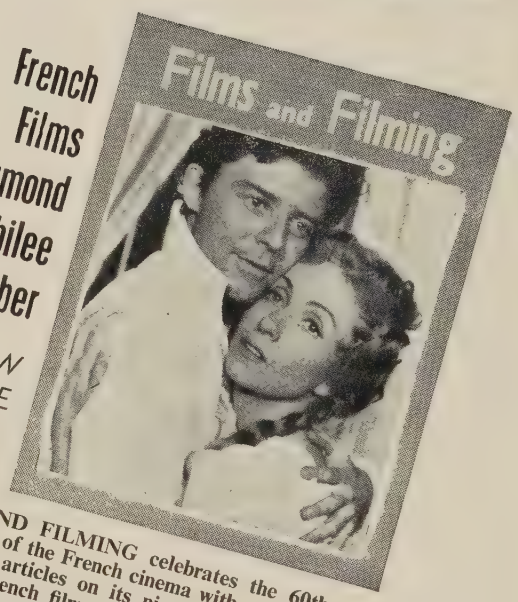

Gerard Philipe and Danielle Darrieux in Le Rouge et Le Noir

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Stratford-upon-Avon Festival Number

OUT SEPT 30

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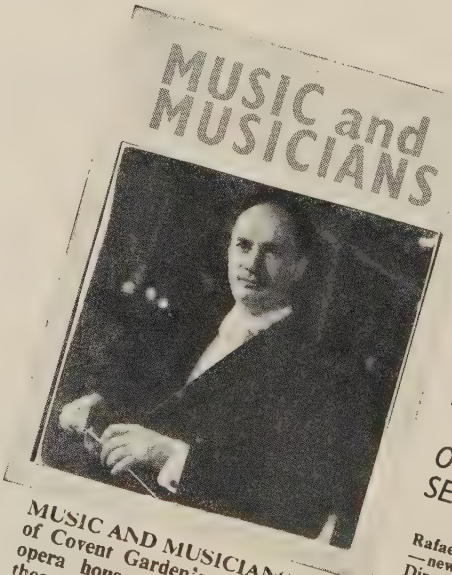
OUT SEPT 25



Rafael Kubelik —new Musical Director at Covent Garden

MUSIC AND MUSICIANS marks the opening of Covent Garden's 10th season as a national opera house with illustrated features on the theatre, its running, management and operas, and contributions from David Webster, Arthur Notcutt, Harold Rosenthal and others.

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AMERICA

Summer Highlights

THE major dance event of the recent summer season was the appearance of 10 of the leading dancers of the Royal Danish Ballet. Making their American debut at Ted Shawn's Jacob's Pillow Dance Festival and later appearing at Lewisohn Stadium in New York City, these dancers scored an unqualified critical and public success. Interestingly enough, it was in the excerpts from the Bournonville ballets that they scored most strongly, especially in *Konservatoriet, The Kermesse in Bruges* and *Flower Festival in Genzano.* Erik Bruhn shared the spotlight with Mona Vangsaa, Inge Sand, Frank Schaufuss, Kirsten Ralov, Fredbjorn Bjornsson, Stanley Williams, Flemming Flindt, Mette Mollerup, Viveka Segerskog and Kirsten Petersen.

On the home front, the most important news was made by the eighth annual American Dance Festival, which took place during late August at Connecticut College, New London. Participants in this event were Jose Limon and his Company, Doris Humphrey's repertory group, Pauline Koner, Pearl Lang and Company, Lucas Hoving and Ruth Currier. Highlights of this series of programmes were Doris Humphrey's new work, *Airs and Graces,* set to the eighteenth-century music of Pietro Locatelli; Jose Limon's *Symphony for Strings,* set to a score by William Schuman, and *Scherzo,* a suite of three short dances for four men to percussion accompaniment.

In addition to these new dances there were also the premieres of Pauline Koner's *Concertino in A Major,* to a score by Pergolesi; Ruth Currier's *Idyl* and *The Antagonists*; and Lucas Hoving's *Satyros.*

Also, during late August, two of America's foremost dancers—Ruth St. Denis and Martha Graham—made major concert appearances. While Martha Graham and her company flew to Los Angeles to appear at the Hollywood Bowl with a full symphony orchestra, Ruth St. Denis came east from that city to be the star of one of the late season programmes at Jacob's Pillow, premiering a new solo, *Freedom,* as well as appearing in two of her *Nautch Dances,* one created in Vienna in 1907 and the second in the United States in 1920.

Big Dance Season Ahead

THE 1955-56 dance season in America opened officially on September 11 with the gala première of the Sadler's Wells Ballet at the Metropolitan Opera House, with a capacity audience of notables and celebrities on hand to welcome the return of this company for its longest engagement in New York. This five-week season will be reported at length in the November and December issues. In honour of this company's return, *Dance and Dancer's* New York correspondent mounted a special exhibition during the months of September and October at the Dance Alcove of the 58th Street Music Library. This included photographs of the present stars of this company, a collection of all the books, souvenir programmes of the past London and New York seasons and other memorabilia.

Though the Sadler's Wells will not visit as many major cities as previously, America at large will get a nation-wide glimpse of the company when a 90-minute version of *The Sleeping Beauty* is televised in full colour on December 12. This will be sponsored by the Ford Motor Company and the Radio Corporation of America.

Dancers round the world

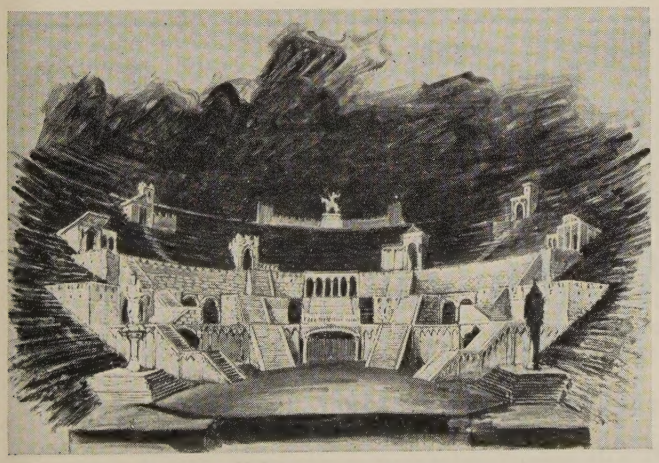
UNDER the joint auspices of the State Department's International Exchange Programme and the American National Theatre and Academy, Martha Graham and her entire company will embark in mid-October on a 22-week flying tour that will take them all over the Orient. Opening in Tokyo in late October, they will also dance in Manila, the Philippines, Bali, India, Turkey and Greece. According to present schedules, the official tour will end in Rome, with engagements to follow in Paris and London. There is also a strong possibility that Graham and her company may appear in a 90-minute colour film in Italy.

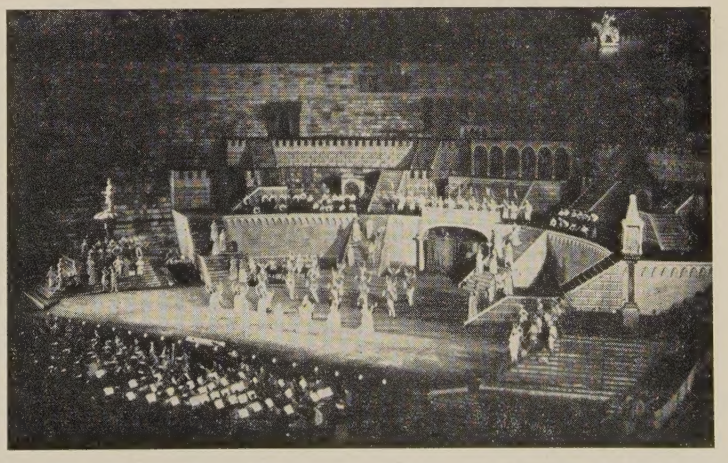
BALLET THEATRE is currently in the midst of a five-month tour of South America that will last until early December. Headed by Nora Kaye, John Kriza, Hugh

ROMEO LEAPS: Mario Pistoni, who scored a great success as Romeo.
Photo: Bertolazzi-Ronca

THE SEAT OF THE TRAGEDY: This summer Alfred Rodrigues mounted a new version of Prokofiev's Romeo and Juliet *in the town where Shakespeare's lovers lived—Verona. The full-length ballet was staged in the open-air arena for which the designer, Cesare Mario Cristini made the sketch seen below. The realisation of this design is seen in the picture (below right) taken during the performance.*
Photos: Bisazza

Olga Amati and Mario Pistoni are seen as the star-crossed lovers (right). Violette Verdy actually created the Juliet role.
Photo: Bertolazzi-Ronca





Laing and Rosella Hightower, the company is visiting Mexico, Guatemala, Costa Rica, Colombia, Peru, Brazil, Venezuela as well as Jamaica, Puerto Rico and Cuba.

ALEXANDRA DANILOVA returns to Japan for a three-week tour starting in late October, with her programme "Great Moments of Ballet" in which she will be accompanied by Michael Maule, Roman Jasinsky and Moscelyne Larkin.

PAUL SZILARD, who will be guest ballet master of the Teatro Municipale in Rio de Janeiro, has signed Nora Kovach and Istvan Rabovsky to appear as guest artists for this engagement.

IN addition to his management of the American tour of the Sadler's Wells, S. Hurok has a crowded schedule of other dance events planned for the coming months. Also under his auspices are Antonio and his Spanish Ballet, who open a three-week New York season at the Broadway Theatre on October 2, Katherine Dunham and her Company, who will appear at the same theatre for a four-week season, starting November 22.

Broadway and Film Dance

BROADWAY musicals will be employing a variety of choreographic talents with Robert Alton all set to stage the dances for *Delilah*, a musical revolving around a Hollywood vamp of the early 'twenties; *Reuben, Reuben* with choreography by Hanya Holm; *Shangri-La*, the musical version of James Hilton's *Lost Horizon*, with dances by Jack Cole; *Catch A Star*, the new revue with choreography by Lee Sherman; and *Li'l' Abner*, with choreography by Michael Kidd.

Jerome Robbins is now in Hollywood where he is starting his first film, *The King And I*, in which he will recreate the dances he designed for the Broadway production. Renée Jeanmaire will appear in the film version of *Can-Can* with Roland Petit as choreographer and Cary Grant as her co-star.

GERMANY

MICHEL DE LUTRY and Domini Callaghan have been working for some time on German television and for films and opera. They did the choreography for Germany's first big coloured musical and dancing film, *Solang es Hubsche Mädchen Gibt*, in which there was a 16-minute American style dance sequence. Irene Mann of the Frankfurt State Ballet was the ballerina.

After that they completed a film in Hamburg which involved a dream ballet in six separate styles and in which Germaine Damarr, the Luxembourg film star dancer, was featured.

De Lutry appeared as Dr. Coppelius to Iréne Skorik's Swanilda with the Munich Ballet in a television production of *Coppelia*.

This month de Lutry is working on the choreography for a new production of Gluck's *Orpheus* at the Frankfurt Opera House for which Hein Heckroth has designed the settings and costumes. It will have its first performance in Frankfurt on October 24 and will later be taken to Paris and the Florence Festival.

STOP PRESS

ALFRED RODRIGUES is mounting a new work for the Sadler's Wells Theatre Ballet which will first be given on October 13 when the company is in Liverpool. Based on a Portugese legend, the work is called *Suadades* (*Nostalgia*). The music is by Denis ApIvor and it has been designed by Norman Adams. Maureen Bruce, Donald MacCleary, Brenda Bolton and Donald Britton have principal roles.

happy birthday to...

		Oct.
Lois Smith	Canadian National Ballet	8
Douglas Steuart	Sadler's Wells Ballet	9
Pauline Clayden	Sadler's Wells Ballet	10
Barbara Walczak	New York City Ballet	13
Marjorie Tallchief	De Cuevas Grand Ballet	19
Gloria Cambell	Royal Winnipeg Ballet	21
Lydia Lopokova	Famous Russian dancer	21
Nadia Nerina	Sadler's Wells Ballet	21
John Field	Sadler's Wells Ballet	21
Glenn Gibson	Canadian National Ballet	22
Pamela Hart	Festival Ballet	23
David Kerval	Canadian National Ballet	25
Norman McDowell	Netherlands Ballet	26
Elaine Fifield	Sadler's Wells Ballet	28
Louis Godfrey	Festival Ballet	29
Serge Golovine	De Cuevas Grand Ballet	30
Janet Overton	Festival Ballet	30
Michael Maule	Danilova Concert Group	31
		Nov.
Violetta Elvin	Sadler's Wells Ballet	4
Barbara Milberg	New York City Ballet	6
Oleg Briansky	Dancing in America	9
Dianne Richards	Festival Ballet	13
Anne Heaton	Sadler's Wells Ballet	14

Ballet Dates

SADLER'S WELLS BALLET

Sept.
11 Metropolitan Opera House, New York
Oct.
16, 18-22 Opera House, Boston
24-29 Academy of Music, Philadelphia
31-Nov. 3 Capitol Theatre, Washington
9-15 Opera House, San Francisco
18-27 Shrine Auditorium, Los Angeles
Dec.
1-4 Masonic Temple, Detroit
5-12 Rehearsing in New York for one television performance of *The Sleeping Beauty*
13-15 Maple Leaf Gardens, Toronto
31 Royal Opera House, Covent Garden, London.

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26-28 *Kojo, Sambaso, Shakko, Dojoji, Fukitori-Tsuma, Tsuchigumo, Nining-Wankyu, O-Matsuri No Hi.*
29-Oct. 1 Same as programme Sept 19-24. Mats: Saturday 2.30.

SADLER'S WELLS THEATRE BALLET

Sept.
19 Olympia Theatre, Dublin
26 The Opera House, Belfast (2 weeks)
Oct.
10 Royal Court, Liverpool.
17 Grand Theatre, Leeds.
24 King's Theatre, Edinburgh
31 Theatre Royal, Glasgow
Nov.
7 His Majesty's Theatre, Aberdeen.
14 Gaumont Cinema, Dundee.
21 Theatre Royal, Newcastle. (2 weeks)
Dec.
5 Gaumont Theatre, Chester.

FESTIVAL BALLET

Sept.
19 Hippodrome, Bristol
26 Theatre Royal, Birmingham (2 wks.)
Oct.
10 Alhambra, Bradford
17 Palace, Manchester (2 wks).
31 Empire Theatre, Edinburgh.
Nov.
7 Empire Theatre, Sunderland.
14 De Montfort Hall, Leicester.
21 Theatre Royal, Hanley.
28 New Theatre, Oxford
Dec.
22 Casino Theatre, Monte Carlo

BALLET RAMBERT

Oct.
3 Coliseum, Harrow
10 New Theatre, Cardiff
31 The Opera House, Cheltenham

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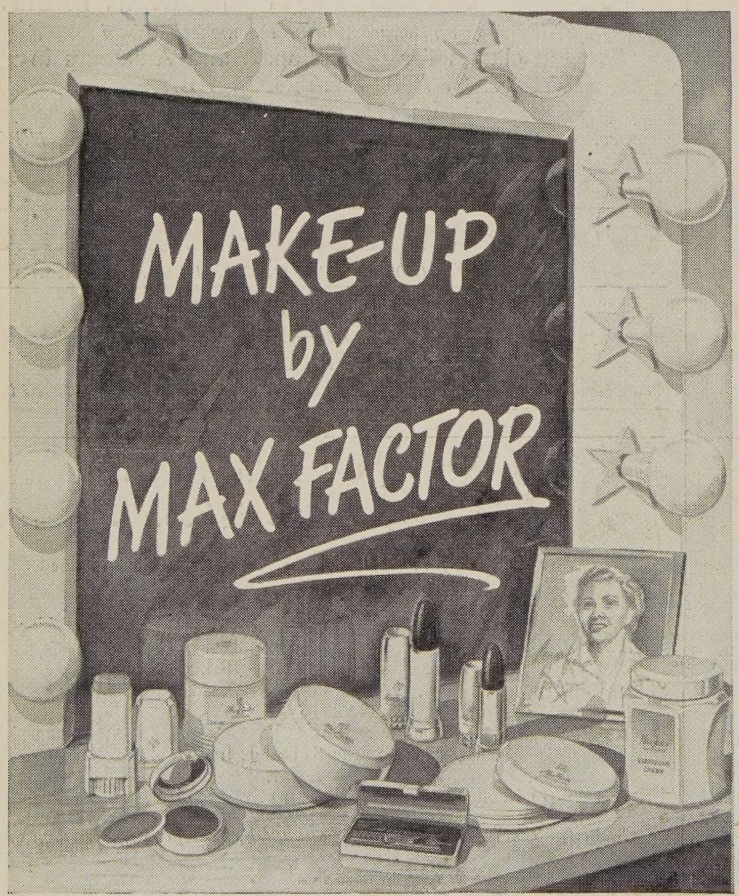

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